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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
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Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreño,	Ellen Montijo,	Stagno,
Kellogg,	Lilian Oloott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Allsani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseffy,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hüller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebre,	Filoteo Greco.

LOOKING over Mr. Mapleson's prospectus, we find that Patti is to sing *Maria* in Donizetti's "Figlia del Reggimento," and that this is "her first appearance in this character." Patti has sung *Maria* countless times abroad, and it is, or was, one of her best roles.

THE height of impudence is reached in a circular just addressed to us from Baltimore, wherein a certain manager by the name of W. G. Day advertises the production of what he is pleased to call "Day and von Suppé's beautiful light opera, 'The Lovely Galatea.'" Nobody will be more surprised to hear of this partnership of mental property than Herr von Suppé, who is put at the hind end even of the firm. In future we will not be surprised to see on our programmes the announcement of "Damrosch and Wagner's 'Tannhäuser' or of Mapleson and Verdi's 'Aida.'"

History, indeed, repeats itself, and if Mr. Day should happen to come to New York we will give him the address of another crank here, with whom he may go into partnership.

IT has frequently been a matter of speculation among musicians whether Verdi has any unpublished operas in his portfolio. He has finished an "Othello," but since "Aida" (1871) no new work of his has appeared except the "Manzoni Mass" (1874). He, however, since 1870, has remodeled two operas, "Don Carlos" given in 1867 at the Grand Opera House, Paris, and "Simon Boccanegra," one of his earlier operas. At one time it was said that he intended composing a "King Lear."

MR. MAPLESON has the honor to announce that Donizetti's charming opera-bouffe "Don Pasquale" is to be revived for *la diva*. The role of *Norina* was always one of Patti's favorites, but of late years she has rarely sung it. In 1867 all Paris crowded "La Salle Ventadour" when she appeared as the bewitching heroine. The inimitable buffo Zucchini was the *Don*. It is to be hoped that the opera will be given *in toto* and that Patti will not substitute one of Ardit's waltzes for the *rondo finale*.

THAT remarkable creature, Signor Ciampi-Cellaj, who made such a guy of himself at the Academy two years ago with his thin legs, false calves and wretched voice, has been puffing himself liberally in the Italian papers, and anyone reading the paid criticisms about him would imagine him to be Faure, Santley and Galassi combined. Mr. Ciampi-Cellaj is neither an actor, a singer, nor an artist, and his advertisements are as ridiculous as his person. We here state, for the benefit of our Italian *confrères* that Mr. Cellaj was a *dismal failure* in opera in this city.

CAMPANINI, otherwise known as *Fiasco di Gama* in "L'Africaine," is coming back to New York after all, and a long-suffering public will have to endure his strengthless voice and his *couacs*, which rival Capoul's. Campanini is "played out," and the sooner the public knows it the better. He overworked himself endeavoring to sing three or four times a week in arduous roles simply because he was jealous of other tenors; so he has only himself to blame. Brignoli, on the contrary, after a splendid career of nearly thirty-five years, can to-day sing better and with more volume of voice than Signor Fiasco. Nilsson also will return to this inexhaustible America and favor us with her insipid roudades. She will also be here for the second Centennial, 1976, if alive, *perché no?*

A VERY interesting book has recently been published at Brussels called "Meyerbeer aux Eaux de Spa." The author is Mr. Albin Body. Meyerbeer was in the habit of going to Spa almost every year, to drink the waters, recuperate from the drain of an active winter in Paris, and enjoy the fresh, pure air and scenery. In this favored spot he composed many morceaux which we admire to-day in "L'Africaine," "Le Prophète" and "Dinorah." Mr. Body's book is filled with anecdotes of the maestro and his curious ways. A picture of Meyerbeer (caricature) showing him with his umbrella and high hat, riding on his favorite donkey, is amusing. The author states that the *motif* of the famous waltz in "Dinorah," "Ombre légère," was sung to Meyerbeer by a peasant girl, and that he afterward transformed it for his opera. All lovers of Meyerbeer should obtain this work.

A PROPOS of "Rigoletto," which was quite creditably given by the Milan Grand Opera Company, at the Star Theatre last week, it is not generally known that the original title was "La Maledizione." The censors stupidly objected to it and for a long time Verdi refused to let the rehearsals of his work begin. He always considered it to be his masterpiece. Perhaps to-day the maestro prefers "Aida" or "Don Carlos." Composers, as a rule, have a preference for their failures, and possibly Verdi entertains a feeling of love which is not shared by the public for such operas as "Il Corsaro," "Stiffelio" and "L'Assedio di Harlem." The celebrated canzone "La Donna è Mobile," which is only a variante of a *motif* in Donizetti's "Gianni di Parigi," was given to the tenor Mirate the day before the first performance and Verdi made him promise not to hum or whistle it anywhere, because if he did the people would easily catch it and accuse him of having pilfered a popular song.

WANTED—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



THE RACONTEUR.

It was stated on the best authority yesterday to a *Tribune* reporter that Mapleson's pecuniary needs had been satisfactorily provided for, several stockholders having guaranteed him the amount of the assessment.

I THOUGHT of leaving the word "Mapleson" a blank in the above quotation from the *Tribune*, for the sake of a psychological study of the effect which would thereby be produced upon the mind of the reader, especially should he pause with the words "provided for." With this suggested change let us familiarize ourselves, omitting the first superfluous words. You then shall peruse this sentiment, gentle reader: "Blank's pecuniary needs had been satisfactorily provided for."

The first psychological resultant of this form of the statement is a condition of doubt induced in the mind by the alternative thought that the blank may refer to a tramp or to a "heeler."

We all know what a tramp is. He moves from place to place and seeks subscribers to the needs of his stomach or the requirements of his frame for clothing. He is modest—until he is fed; he is insinuating and exceedingly persistent. He is apt to "strike" for high food first; if he fails to get cream he will take up with skim-milk, very blue at that. The well-regulated tramp invariably hangs on until he has his gastric "needs satisfied," or until he arrives at that physical state of extreme loneliness technically known as "kicked out."

Your properly differentiated tramp is not readily discouraged; a rebuff will not appall him; a cuff will not cause him much concern. He is "up" on one point in the Bible; he knows the value of importunity.

It is these traits of the tramp which lead my mind to the deduction that the *Tribune* paragraph, with exuberances cut off and name omitted, might easily be taken as being a piece of home news on a member of the genus referred to.

There is one word, however, which renders any such interpretation out of all question. It is the talismanic combination of consonants and vowels going to make up the name "Mapleson."

It is strange, is it not, how the mind may labor under a delusion which a single expression, nay, a single word, may annihilate? For this reason I chose to write the paragraph with the immortal word "Mapleson" therein, in order that no wrong impression might take hold of any reader's mind, although had it done so, the name of Mapleson would have chloroformed the idea forever.

I have said that the paragraph as ultimately presented to the reader might have suggested to his mental vision the picture of a "heeler."

In these days of warmed-up politics we all have an idea of the "heeler." He is indispensable—according to the most recent returns—in the political opera. He has a "hold," and he is aware of the method of "working it." He has, primarily, strong "pecuniary needs," and these he seeks to "satisfy."

In seeking to supply his needs the political "heeler" secures subscribers to the campaign fund, he dilates upon the exigencies of the hour, the unusual hardness of the times, the past services of the party, the glory of the cause, the misfortune and the fall of pride attending a collapse of the G. O. P.

Having worked up all the issues, the duly deferential "heeler" goes for his "needs," and in nine cases out of ten has them "satisfied." If those to whom he does not appeal do not "come up to the scratch," he tries a mild game of bluff, and threatens to withdraw from the field entirely.

The "heeler," like the tramp, is a persistent customer. In other respects they are alike—they see to it that they themselves are not over badly left. They both also have "cheek."

Now you see, reader, what an erroneous idea you might have got into your head had I not cleared the atmosphere with the magic word "Mapleson."

He will soon be here. Go down the Bay with me to receive him.

—Apropos of the revival of "Norma" (a part which Madame Patti should add to her extensive repertoire), it will be of interest to know that Bellini wrote no less than seven different versions of the famous "Casta Diva" before finding the lovely melody we all know. Halévy said he would give all his music to have written it. Norma was a semi-failure when first given, in spite of Pasta's superb acting and singing. Donzelli created the rather ungrateful rôle of *Pollio* and has never been approached in the part not even by Mario.

Opera-Plot Sonnets.

XLI.

"I PURITANI."

Elvira's mashed on *Arthur*, a sweet youth,
And loves to go to church twelve times a day.
Business, however, calls the lad away,
And poor *Elvira* thinks he's false, forsooth.
She trills her woes out on her best back tooth,
Gets blue hysterics and has lots to say,
While for her quick recovery they pray,
And finally they tell her of the truth,
Namely, that *Arthur* is a cavalier,
And they are Puritans, who hate the king;
And they are Puritans, who hate the king;
They pour sweet taffy in her fairy ear,
And she believes this jolly kind of thing,
Until *Arturo* from a trap-door jumps
And kneels repentant at her pretty pumps.

XLII.

"TANNHAUSER."

Tann., tired of harems on the Venus Hill,
Calls to the blessed saints to get him out.
A girl called *Lisa* loves him beyond doubt,
But in a minstrel war serene and shrill,
Of ribald songs he gives the guests their fill.
For this they lay him open with a knout,
Send him to Rome with many a jeering shout
To crave the papal blessing, that or *nil*.
Eliza sickens when she hears of this,
And knowing she has lost all hopes of bliss,
She calmly turns her toes up in despair,
While *Tann.* returns, and witnessing her fate,
Orders ten schooners hung up on the slate,
And dies while whistling a delightful air.

CUPID JONES.

Vocal and Instrumental Music Regarded in their Relation to the Opera.*

BY FREDERIC GRANT GLEASON.

(Concluded.)

WEBER was the first to indicate the importance of the romantic element in opera, for all who had preceded him adhered, to a great degree, to the classical forms of art. Even Beethoven, with all his fearlessness in striking out into new paths, does not seem able to advance to any great extent beyond classical models, or else the idea failed to occur to him.

But Weber, in all of his works, except "*Der Freischütz*," was peculiarly unfortunate in his choice of librettos. "*Oberon*," though containing some of the most exquisite music ever written, requires elaborate scenery and mechanical effects, and the fairy tale which forms its foundation is not possessed of sufficient interest to call for its frequent presentation. "*Euryanthe*" is, perhaps, considered from a musical point of view, the most masterly of all Weber's writings, yet the libretto has little interest. During my stay in Berlin I had the good fortune to be present at its revival at the Royal Opera after a rest of something like thirty years, and although placed upon the stage with all the magnificence for which that house is noted, it failed to create any great and lasting enthusiasm, and is now not often given.

Cherubini, an Italian composer domiciled in the French capital during the latter part of his life, should not be forgotten. He was possessed of many of Gluck's qualities, his writings are very powerful, and while they are mostly of the classical stamp, they have also much in common with the romantic school. Yet he was not the kind of man to carry out Gluck's reformation of the opera. Cherubini was born in 1760, and after studying music from the age of six years with various teachers, went to Bologna in 1777 or 8, where he remained for four years under the instruction of Sarti, being even intrusted with the composition of minor portions of that master's operas.

He was thoroughly at home in the polyphonic styles. His operas of "*Medea*" and the "*Water-Carrier*" are still heard upon the stage, and the former is one of the most powerful works of the age when it was written. There is a remarkable intensity of dramatic expression, particularly in the scenes where *Medea* herself is the principal figure, but her personality so overshadows that of the other characters that portions of the opera seem somewhat tedious by contrast.

Originally the opera contained a considerable amount of spoken dialogue, but Franz Ladmer, the eminent Munich composer, has supplied it with recitative, throughout, thus placing it in the list "of grand operas." But Cherubini's style was too severe and of too purely musical worth, to make him very popular among the French people, and Auber and other lighter composers soon succeeded to his place in the estimation of the Parisian public. But he accomplished a great work in the reformation of church music, and his masses are of such value and excellence that Beethoven himself once declared his intention of adopting them as models in that style of composition. He felt a great admiration for Cherubini's operatic writings as well.

It is also believed that Cherubini admired Beethoven, although, being present at the first performance of "*Fidelio*," he indulged

in some strictures upon the work, saying that no one could tell what key the overture was in, and that Beethoven had not sufficiently studied the art of voice writing. As to the latter statement, it is undeniably a fact; and Beethoven's disregard of vocal requirements in both his "*Mass in D major*" and "*Ninth Symphony*" have made them nearly impracticable, and usually deprives them in performance of much of the effect of which their musical beauty ought to produce, if unhampered by unfortunate vocal conditions. In spite of his Italian origin and education, Cherubini is almost wholly free from Italian mannerisms, and is one of those rare geniuses who are musically cosmopolitan. Though his name is not as familiar as those of Mozart, Haydn, Beethoven, Handel and Bach, he is worthy to rank with them, both on account of his astonishing musical scholarship (which far exceeded that of Beethoven) and the beauty and worth of his musical ideas. But with all his sterling qualities he lacked such as would lead him to venture into new paths, and he contented himself with merely utilizing current forms, though employing them with a skill that is truly remarkable and adorning everything that he touched with the creations of his genius. His instrumentation is rich and full of charm, and the overtures to several of his operatic writings are standard compositions in the concert-room.

Heinrich Marschner was for a time associated with Weber and Morlacchi in the office of capellmeister of the German and Italian opera at Dresden. He belonged distinctively to the German romantic school. His first opera, "*Der Vampyr*," obtained an enormous success, and one of the scenes between *Ruthven* and *Aubrey* is of great dramatic power and worth.

But the subject is horribly repulsive, and the opera is now rarely given. Marschner's greatest work is "*Hans Heiling*," and both that and the "*Templar and Jewess*," a setting of "*Ivanhoe*," are still occasionally heard. Spohr must not be forgotten. A violinist of the highest rank, the composer of several oratorios, he also tried his hand in the field of opera and with excellent success. His "*Faust*" was founded not upon Goethe's work of the same name, but another. His opera of "*Jessonda*" still holds its place upon the German operatic stage. Spohr's command of the technic of musical composition was excellent, and in his free use of inharmonic changes and chromatic designs, he seems a sort of forerunner of Wagner. In his employment of the chromatic style he was more profuse than any writer of his time or any of his predecessors, but these peculiarities deprived his music of much of the appreciation which it would otherwise have gained. He was the instructor of two of the most noted and scholarly theorists of modern times, namely, Weitzmann and Hauptmann, and his is certainly one of the great figures in musical history.

But, as we have seen, the rich inheritance left by Gluck at his death was unappropriated by any of the men who were possessed of sufficient genius to enable them either to carry out the work in the direction which he had indicated, or to devise some new form which should advance farther in the direction of truth of dramatic expression. It was left for Richard Wagner to create an entirely new form of expression, and to his labors my next lecture will be devoted.

Vienna Conservatory of Music.

(Concluded.)

WE have descended by a noble staircase. As we cross the threshold of the library Herr Helmesberger points to a door *vis-à-vis*, and remarks: "There is the wardrobe in which the fire originated." Then we enter. I am introduced to "Herr Pohl," the biographer of Haydn, in whose charge I am left, while the Herr Director hurries off to some important engagement—the first busy man I have seen in Vienna.

My new guide is, if anything, even more affable and *liebenswürdig* than my former one, and converses most charmingly in English. He has complete charge of this great storehouse of valuable musical manuscripts—containing, as it does, nearly everything in the shape of a musical composition published under the sun. Presently, he reaches for a bunch of keys, leaves the library in charge of the portier, and bids me follow him to the

MUSEUM.

A more valuable and extensive collection of musical curiosities, autographs, manuscripts, mementoes, &c., than the one owned by the "*Gesellschaft der Musikfreunde*," perhaps, does not exist. I became lost in admiration, recently, over the collection displayed in the British Museum, in London, but this one far excels it. With your gracious permission, my dear COURIER, I will describe as concisely as possible just a little of

WHAT I SAW.

Your readers cannot fail to be interested. Let me begin with the "Beethoven" case. This contains numerous manuscripts in Beethoven's own handwriting, among them: The "*Lebewohl* Sonate, op. 81;" the first part of the "*Violin Concerto*;" the overture to "*Egmont*;" a set of variations for piano and cello, remarkable because they are so very legibly written. It is difficult

* Pohl, Carl Ferdinand, a valued musical litterateur, born 1819, in Darmstadt; studied composition under Sechter in Vienna; in 1863 went to London, where for several years he was active as teacher of music, and where he made extensive researches concerning the visits to London of Mozart and Haydn. In 1866 Pohl accepted the position of archivist and librarian to the "*Gesellschaft der Musikfreunde*" and the Vienna Conservatory. His principal work is "*Haydn*" (biography), of which two volumes appeared in Leipzig, 1875-89. A third volume is still in preparation. "Mozart and Haydn in London" is the title of an additional exceedingly interesting volume.

to make head or tail out of most Beethoven manuscripts, but this one is really an exception.

Furthermore, the case contains the little sonata written when Beethoven was at the age of eleven; a lock of the master's hair; a portrait taken when he was a young man of twenty, and a silhouette when at sixteen—both great rarities—also a portrait (drawn by Dannhauser), representing him on his death-bed; a beautiful medallion; a copy of the programme of the second performance of the "*Ninth Symphony*," in 1824, &c. A copy of the mask taken by Klein, in 1812, was also shown me by Herr Pohl, the one with which is connected the ludicrous story of Beethoven's becoming exasperated and disgusted with the "Dummheit" of the business, tearing off the mask and rushing into the street hatless, shouting out imprecations against the luckless operator.

The Mozart specimens include a sonata composed at seven—the libretto that was published at the first production of the "*Magic Flute*," in 1791—the "*D minor pianoforte concerto*," complete, in Mozart's beautiful, delicate, clear writing.

Haydn's autograph resembles Mozart's very closely, and he wrote absolutely without mistakes. I examined a thick volume of quartets, and failed to discover a single erasure or mark of correction in any one of them. Dear old Haydn! At the beginning and end of each quartet I found, regularly written, the words, "*Laus Deo*," "*God be praised*," and "*In Nomine Domini*" ("*In God's Name*"). I had read about this before; but how indescribably fascinating it was now to see with my own eyes the inscriptions in Papa Haydn's own hand. On one of the walls I saw a little old painting of Haydn's birthplace—a cosey-looking, low-thatched farm-house in the village of Rohrau; in another part of the room the manuscript of the "*Ten Gebote*," and an autograph letter, together with others by Beethoven, Schubert, Cherubini, Spohr, Hummel (very plain and elegant), Mozart, Spontini and Gluck.

Other objects of surpassing interest were the manuscript of Chopin's Rondo in C; others by Meyerbeer and Carl Maria von Weber (the latter, like Haydn, appended a pious "*Wie Gott will*" to each work); a programme of a concert given by Liszt when he was a boy of eleven, and a copy of that master's colossal work, the "*Missa Solennis*," published years ago, at an enormous expense, by the Austrian Government; hair of Paganini; rare old steel engravings of Händel, Gluck, Sebastian, Carl Ph., Emanuel and William Friedeman Bach; autographs of Italian composers, including those of Rossini, Pacini, Caldara, Giovanni Hasse and Salieri; Schubert manuscripts without number, to examine and study which Mr. Grove made a special journey to Vienna some time ago. I might go on in this strain *ad infinitum*; but I fear I have already wearied your readers. I must not write a catalogue. Come, Herr Pohl, we have seen enough for to-day; let us step out into the fresh air. An old gentleman who had accompanied us remarks as we depart: "I have lived seventy years in Vienna, and this is my first visit to this noble institution."

"Ah, then you remember Beethoven?"

"Certainly. I attended the funeral. Ah, that was an excitement! A concourse of people!"

"Shake on that, old man. You're a little museum in yourself."

One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve. Dinner time! We recollect suddenly that we all have important engagements.

"Many thanks for your kindness, Herr Pohl. Good day, gentlemen."

"Ich habe die Ehre."

"Ich empfehle mich."

H. W.

VIENNA, October 1, 1884.

—The Emma Abbott English Opera Company opened its Chicago season at the Grand Opera House on Monday evening of last week with the "*King for a Day*," this being the cast:

Nemesis.....	Emma Abbott
Zelide.....	Lizzie Annandale
King.....	Signor Tagliapietra
Kadoor.....	William Broderick
Ziel.....	Walter Allen
Pleasant.....	Maurice Connell
Slave.....	William Macomack
Atar.....	Thomas Guise
Lephoris.....	William Castle

—Of the German Opera Company, Dr. Damrosch says: "Herr Schott is a man of culture and means, and has won already in Germany so many laurels that perhaps he longs for new fields. Mme. Materna's last year's tour convinced her that the time was ripe for German opera in America. Frl. Marianne Brandt is an artist with a rich dramatic soprano voice not unlike Mme. Fursch-Madi in tone and quality. She has sung in London in German opera under Hans Richter's baton, and made a great success in "*Fidelio*." Mme. Schroeder-Hanfstaengel is a wonderful singer, as much at home in bravura as in dramatic parts. Her husband is the well-known photographer, Hanfstaengel, and they have a lovely castle near Frankfort. She has sung many times in Paris, where she is as great a favorite as she is in Germany. Among the baritones, Adolph Robinson takes the first place. He has a voice of rare quality, and a marvelous execution. He sings the great Italian operas as artistically as the German. Herr Staudigl is a son of the celebrated artist of that name, who is now dead. I have been especially fortunate in the engagement of Herr Hack, who is undoubtedly the best stage manager in Germany, and is particularly skillful in the production of scenic effects. The costumer who supplied Richard Wagner with his costumes and armor is making me a facsimile set for the Wagner operas."

PERSONALS.

A GREAT BARITONE ILL.—Reports from Italy state that the great baritone, Giorgio Ronconi, is very ill. The Kean of the operatic stage is over seventy years of age. When he visited this country, about fifteen years ago, he only sang buffo parts, and had renounced his great tragic roles of *Ashton*, *Torquato Tasso*, *Nabuco* and *Chevreuse*. His *Dulcamara* in "L'Elisir d'Amore" was inimitable and even superior to Lablache's celebrated performance. As *Lord Alcazar*, in "Fra Diavolo," he was also immensely funny, but in "Maria di Rohan" he has never had a rival. Donizetti wrote the part for him in 1843 (*Chevreuse*). To form some idea of his powers, the reader can imagine Salvini or Rossi with a good singing voice.

Mlle. UGALDE.—Little Mlle. Ugalde seems to inherit much of her mother's talent. She is quite the rage in Paris, and is called "La Divette." Mme. Ugalde was one of the greatest artistes the century has produced. She had the real *feu sacré*, especially in Massé's "Galathée." She was also a composer, and her little opera, "Une Halte au Moulin" (Bouffes, 1866), contains charming melodies.

DEL PUENTE, GAELI-MARIE AND HAUKE.—We are sorry that the popular favorite Giuseppe Del Puente will not return to this country this season. He is engaged at Naples for the San Carlo, and will make his debut as the dashing toreador in "Carmen," one of his best roles—in fact, he is without a rival in this part. His *Nerves* in "The Huguenots" is also unrivaled. Del Puente's best role, however, is *Chevreuse* in Donizetti's "Maria di Rohan." Unfortunately, Mr. Mapleson has never given this great opera in this city, and opera-goers have lost a treat. The impresario has been too busy reviving "Martha," "Faust" and "Trovatore" to think of it. Apropos of "Carmen," the public here can form no conception of the part, because they have not heard the original *Carmen*, Mme. Galli-Marie. Mme. Hauke's performance is ridiculous, and her *Carmen* is no more the *Carmen* of Prosper Mérimée's novel than Emma Abbott's *Margherita* is like Miolan Carvalho's.

PATTI'S RÉPERTOIRE.—Patti denies that she intends adding "Lakmé" to her repertoire. It may be of interest to our readers to know the name of the principal operas she sings, or has sung during her triumphant career. "Don Giovanni" (*Zerlina*), "Nozze di Figaro," "Barbiere di Siviglia," "Otello," "La Gazza Ladra," "I Puritani," "La Sonnambula," "Lucia," "Linda," "Don Pasquale," "Fille du Régiment," "Ernani," "Trovatore," "Traviata," "Giovanna d'Arco" (Verdi), "Esmeralda" (Campana), "Don Desiderio" (Poniatowski), "Velleda" (Léneveu), "Aida," "Crispino e la Comare" (Ricci), "Dinorah," "L'Africaine," "The Huguenots," "Star of the North," "Martha," "Faust," "Romeo and Juliet," "I Lombardi," "Fra Diavolo," and "Semiramide."

HIS VOICE UNCHANGED.—The sweet-voiced tenor, Anatasi, is at present residing in Milan. He will be remembered by old opera-goers of this city when he sang at the Academy in "Ballo" and "Traviata" with Orlandini, Noel-Guidi, Boschetti, &c. He married the famous soprano, Fozzoni. His voice is as sweet, silvery and beautiful as ever.

OFFENBACH'S CAST.—Offenbach was asked by the manager of the Variétés to name the artists he wished to take the leading parts in his "Grand Duchesse de Gérolstein" (1867). The jolly maestro sent him his idea of the cast the next day, as follows: *Fritz*, Mario; *General Boum*, Belval; *Baron Puck*, Faure; *Prince Paul*, Fraschini; *Baron Grog*, Zucchini; *Wanda*, Alboni; *The Duchess*, Adelina Patti; *Director*, Berlioz.

PANTALEONI'S "ASHTON."—The great baritone, Adriano Pantaleoni, has met with his accustomed success in Trieste as *Ashton*, in "Lucia." He sang in this city at Booth's Theatre some years ago. Why Mr. Mapleson did not engage him is a mystery, for poor Galassi was overworked.

SAINT SAËNS MAY BE HERE.—Camille Saint Saëns may possibly visit the United States during the season of 1885-6.

MARRIAGE AND MUSIC.—Eugen d'Albert, the great pianist, is engaged to be married to a charming young lady of Berlin. Much luck to both of them!

A VIOLONCELLIST'S APPOINTMENT.—The well-known violoncellist, Adolphe Fischer, of Paris, has been appointed Officer of the Académie de France.

RUBINSTEIN AND VON BÜLOW.—Rubinstein will not visit this country during the coming year. Offers have, however, been made him for the winter of 1885-6, his acceptance of which is as yet undecided. He will conduct the first St. Petersburg Symphony Concert this winter, and the two next ones will be under the direction of Hans von Bülow.

PAGANINI REDIVIVUS AND THE PRESS.—Paganini Redivivus made his first appearance at the Albert Hall Concerts, Sheffield, on September 20. A contemporary has it that during the negotiations for this engagement the manager of the concerts sent the following telegram: "Please forward on opinions of the press at once;" to which Paganini Redivivus wired: "I have no press opinions; invent as many as you like." Did the violinist mean this for a joke? But then one must not accept everything that is said about artists.—*Musical Standard*.

MAPLESON'S LONDON ENGAGEMENTS.—Mr. J. H. Mapleson is still in London arranging for the opera season next summer. He hopes to have Drury Lane in June; but matters are, I believe, not yet quite decided. He will probably announce

"Lakmé" as chief novelty, with Miss Emma Nevada and M. Talazac as chief artists, and may have the co-operation of both Mme. Patti and Mme. Nilsson. But in Italian operatic affairs it is seldom wise to take things for granted until every detail is settled.—*London Figaro*.

ROZE IN ENGLAND AND AMERICA.—Mme. Marie Roze has been very successful in the dual role of *Margherita* and *Helen of Troy*, in the English version of "Mefistofele," recently given in Ireland. The critics report great enthusiasm over her singing. They are always more easily pleased over there than we are here.

GYE AFTER FURSCH-MADL.—Mr. Gye intends to bring suit against Mme. Fursch-Madi, on the ground, that after agreeing to give thirty performances in the European capitals and make a tour of England and Holland, singing in concert, she has suddenly gone to America to sing during the autumn festivals without informing him of her intention.

LUCKY VON BRENNER.—Ludwig von Brenner, who has until lately conducted the Berlin Philharmonic Orchestra, has just been elected conductor of the Berlin Symphonie-Capelle. Both positions are much sought after by musicians.

VON BÜLOW'S BAYREUTH VISIT.—It is a fact that has not escaped notice that Von Bülow's visit to Bayreuth this year was the first he had ever made for the purpose of attending Wagner performances. He heard but one "Parsifal" performance.

DEL PUENTE IN NAPLES.—Opera-goers will miss Del Puente this season, especially if "Don Pasquale" is revived. Caraciolo will take the title part, we presume; but whom has the Colonel got for *Malatesta*? Ferranti at one time sang and acted this delightful part to perfection. Del Puente is engaged for Naples.

MUSIC AND THEOLOGY.—The famous critic, L. C. Elson, of Boston, calls attending Théo performances "studying Theology." Pretty good that, but how will it please the orthodox believer? However, his criticism of the fair charmer shows that his theological studies don't seem to disagree with his musical judgment.

MICHAEL BANNER, VIOLINIST.—Rudolph Aronson sent out invitations for a private recital by the young American violinist, Michael Banner, to be given at the Casino yesterday afternoon. As *THE MUSICAL COURIER* goes to press about the time the young artist who received this year the first prize of the Paris Conservatory is to exhibit his powers before the connoisseurs, we shall have to defer our report of the event till next week.

VERDI'S SEVENTY-FIRST BIRTHDAY.—Verdi, who has declined to be present at the 100th representation of "Aida" at the Opera, because he loves his present retirement, and because he is busy in the composition of a new work, was seventy-one years old on the 10th of October (Friday). He received many telegrams of congratulation from all the countries of Europe and from America.

GERSTER'S ILLNESS.—Mme. Etelka Gerster, who is at Bologna, has been prevented by an attack of bronchial rheumatism from keeping her engagement to sing in a series of six concerts in Berlin. Her illness will also involve an indefinite postponement of her proposed concert tour in this country.

GOUNOD'S LATEST.—The Novellos, owners of Gounod's "Redemption," have bought "Mors et Vita," Gounod's latest work, for £4,000.

BITTER'S NEW WORK.—Bitter, the Secretary of Finances of the Prussian Cabinet, has followed up the excellent work he published some time ago on J. S. Bach by one entitled "Die Reform der Oper durch Gluck und Richard Wagner's Kunstwerk der Zukunft (The Reform of Opera through Gluck and Richard Wagner's Art-Works of the Future)."

DEATH OF LACOMBE.—Louis Lacombe, the composer, died lately, after a brief illness, from inflammation of the chest.

GAYARRE IN THE BALANCE.—The report of Gayarre's marriage has been contradicted. He sang lately at a concert in St. Sebastian.

LUCCA'S WHEREABOUTS.—Pauline Lucca is now at Ischl, but will sing in November and December at Berlin and St. Petersburg.

WACHTEL'S RESIDENCE.—Theodore Wachtel will make Vienna his residence hereafter. He would have been a great tenor had he chosen to study, but he preferred to bawl high C's in "Trovatore" for the gallery. His best part was the *Postillon de Longjumeau*, and he really played *Chapelin* well.

MOZART IN 1782.—In 1782 the *Gazette de Leipzig* published the following interesting letter: "An individual called Mozart has taken the liberty to turn my drama, 'Belmonte and Constance,' into an opera libretto. I protest solemnly against this usurpation of my right."—*Christopher Frederic Bretaner*. The individual called Mozart made some noise in the world; but who remembers you, Christopher?

AMERICAN SONGSTRESSES.—Caterina Marco (Miss Smith, sister of Mark Smith, of Colonel McCaul's company), who was singing at La Spezia when the cholera brought the opera season to an end, has gone to South America, and will make her first appearance as *Lucia* in Caracas during November. She has an engagement at Vienna for a later date. Miss Nevada, who is coming to New York, sang in Mackenzie's "Rose of Sharon" and other religious works at the Norwich (England) Festival last week. Miss Van Zandt remains at the Opéra Comique, Paris.

Miss Ella Russell, who has been singing in Spain, has now gone to Warsaw. Miss Margherita Johnstone has been singing in Italy. Miss Lottie Pinner, of this city, whose engagement at the Imperial Opera, Berlin, has been cabled, will take the stage name of Carlotta Bessoni. Miss Teresa Adams will sing this winter at the Teatro Carcano, Milan. Mme. Marie Durand has gone to Russia, and Miss Jennie Howe is in Paris, while Miss Gertrude Griswold and Miss Josephine York are in London. Mlle. Nordica will shortly reappear on the lyric stage in Paris. These are only a few of them.—*Paris Morning News*.

Mlle. NAU'S BENEFIT.—The once famous singer, Mlle. Nau, is in very poor circumstances, and her comrades of the Grand Opera are going to give her a benefit. Mlle. Nau made her debut May 4, 1836, as *Urbain*, in the "Huguenots," and for nearly twenty years she sang successfully in Paris. She created the part of *Lucia*, in Paris; *Marie Stuart*, in Niedermeyer's opera, and was the heroine in Auber's "Lac des Fées, Adam's "Bouquetiere," and Flotow's "Ame en peine."

MME. ALBANI HERE THIS WINTER.—Mme. Albani will be in this country this winter. She will make a short concert tour, and will sing at the January Philharmonic concert in this city.

HERR JUNCK AT THE THALIA.—Herr Wilhelm Junck, tenor, formerly of the Berlin Imperial Opera, has been engaged by Mr. Amberg, and will soon appear at the Thalia Theatre in "Faust."

First Novelty Concert.

THE concert season proper of 1884-85 was inaugurated most successfully on last Saturday night at Steinway Hall with Mr. Frank Van der Stucken's first of a series of four "Novelty Concerts." Both at the concert and at the public rehearsal which preceded it on the foregoing afternoon the attendance was quite large and consisted of the most musically-inclined part of our concert-going public. The programme, which according to the ideas of the originator of these concerts, Mr. Frank Van der Stucken, contained several novelties, was one of exceeding interest, especially to those of advanced musical taste, as it showed productions of contemporaneous art to the exclusion of everything else. That this might be called a hazardous undertaking nobody will deny, but as America, the country of the future, has already shown its preference also for the music of the future, and as the plan of these concerts has evidently met with favor in cultured circles, we doubt not the future success of the Novelty Concerts. The conductor, Mr. Van der Stucken, also is just the right man in the right place. He is young, enthusiastic, an excellent musician and a composer of fine gifts. He has moreover shown that he can manage an orchestra, and if he has not yet the skill and experience in handling and drilling an orchestra that distinguish a man like Theodore Thomas, we must remember that it took the latter many years before he attained to such eminence in his chosen field as now is his almost unrivaled boon.

The concert opened with Anton Dvorák's new dramatic overture in C, "Husitska," which was heard on this occasion for the first time. This work of the gifted Bohemian composer shows an abundant stream of thematic invention, but a lack of judicious choice of themes, as many of them are trivial and might have been dispensed with, for there are too many employed to allow of a perfect form of the overture, and the work in its present state resembles more a sonata or symphony movement than an overture. Nevertheless it is highly interesting and shows considerable technical skill and facility in polyphonic writing. It was played with *verve* and precision, although a finer shading would have done the interpretation no harm.

Mr. Franz Remmert next sang the dramatic first aria of the "Flying Dutchman," in Wagner's music-drama of that title. This fine baritone aria requires for a successful interpretation somewhat more than Mr. Remmert brought to it. He seemed neither master of his voice nor of his musical capabilities. At the concert proper, however, he was considerably better than at the afternoon performance when he sang woefully out of tune.

The third number was an interlude in E major from Mr. Van der Stucken's drama, "Vlasda." It is very lovely in invention and the treatment and orchestration show that the composer belongs to the finished followers of the modern school. Its success was a spontaneous one and the *da capo* demand a justifiable one. It was followed by a "Cossack Dance" in G, from Tchaikowsky's opera "Mazeppa." Although the score of this episode is undoubtedly interesting, we did not find the work to our taste, as the invention is of the most pronounced *Gassenhauer* kind.

The merely orchestral part of the programme was again interrupted by the solo performance of Mme. Helen Hopekirk, who interpreted the Grieg pianoforte concerto with the new orchestration. The changes made by the composer are of vital importance, and especially in the first movement the substitution of the violoncelli for the vulgar cornet in giving out the second main-theme and several very effective new horn-passages deserve favorable mention. Mme. Hopekirk scored a success, and was endorsed. Her interpretation, with the exception of some faulty use of the pedal in the cadenza of the first movement, was satisfactory. It was not inspired, and the lady lacks the physical power to play the last movement with the tone-volume it demands, but it was a good and straightforward performance, and Mme. Hopekirk deserves credit for it. However, it would be wiser for her not to play with orchestra, as she does not seem used to it, and as her tone is too weak to successfully maintain her part.

The last number of the evening was Brahms's new symphony,

op. 90, in F, No. 3. We gave an exhaustive review of this work early in the summer, and our impressions after hearing it performed do not materially change from that gotten from the perusal of the score. As we shall hear the work in two other different versions by Thomas, in the first Philharmonic, and by Dr. Damrosch, in the first Symphony Society Concert, the public will have ample opportunity to judge of the merits of the new work which Hanslick lauded up to the skies. As we heard it on Friday and Saturday, we only liked the opening of the first movement and the entire third movement in C minor, which is very beautiful indeed; but the slow movement in C major sounds like a weak attempt of naughty children to be good, and the last movement, though apparently powerful, has only rhythmic charms, while the invention is feeble and the working-out too abstruse. The performance of the extremely difficult work by the newly constellated orchestra under an as yet strange conductor, was, comparatively speaking, astonishingly good, but we doubt not that with finer working out of detail, such as the symphony will receive from the hands of both Mr. Thomas and Dr. Damrosch, it will yet wear a somewhat changed physiognomy.

At the Casino.

MME. THÉO positively made her "last and farewell appearance" at the Casino on Sunday night, and for this reason, undoubtedly, the singer sang familiar chansonettes which brought her flowers and thunders of applause. Mme. Théo, sprightly, dashing, liling, with a kind of rhythmic ecstasy trickling off her fingers' ends, is ever charming. If she cannot make any great vocal effort, she can make up for the lack with the pleasing and giddy intricacies of French art. Other soloists were Mlle. Nordall and MM. Lary and Gaillard. Mr. Dietrich again held the orchestra in hand and through that medium presented finished work. Vieuxtemps's "Reverie" and Langer's "Mandolinata" were received with marked favor. The overture of Gounod's "Mireille" was pleasingly given.

This is the last week which tides over the terrible dramatic and musical chasm before election, and it brings to an end for the present Millöcker's "Beggar Student." The work has had a good second run and gives way to Planquette's "Nell Gwynne" on Monday next. Mr. Rudolph Aronson is positive that by Wednesday night New York will have had enough of politics to satisfy the most greedy mind, and that then, with a two nights' start, "Nell Gwynne" can go on in prosperity. The opera will be mounted in the usual style of Casino sumptuousness, even more so, and an extended and successful run of the work may be expected. The cast will be: *Nell Gwynne*, Mme. Cottrelly; *Lady Clare*, Laura Joyce Bell; *Jessamine*, Ida Valerga; *Marjorie*, Irene Perry; *Pergrine*, Billie Barlow; *Beadle*, Digby Bell; *Wensel*, J. H. Ryley; *Buckingham*, William Hamilton; *Rochester*, J. Taylor; *Falcon*, W. H. Fessenden; the *King*, C. W. Dungan; *Talbot*, Edward Cameron.

Benefit Concert at Steinway's.

A CONCERT was given at Steinway Hall on Sunday evening for the benefit of the victims of cholera in France, under the auspices of "L'Union des Sociétés Françaises." The house was well filled and an excellent programme was provided.

Mrs. Ella de Carlo, a pupil of the famous buffo, Signor Ferranti, sang admirably, and her method and style showed how ably she had been instructed and with what intelligence she has studied the art of *il vero canto*. Her voice is sweet and sufficiently strong, and the *timbre* is warm and caressing, like Patti's. This lady has unquestionably a fine future in store for her as an operatic artiste.

The selection of Ricci's lively duetto from "Crispino" was not a wise one, because in the opera *Annetta* must dance, and the number is too jolly for a concert. The part of *Adina* in "L'Elisir" would suit Mrs. De Carlo exactly. Altogether, the debut is very promising. Miss Emma Juch and Mlle. Zelle de Lussan sang with taste and feeling, and the orchestra was good.

—The amount realized last Thursday night at the auction sale of seats in the Brooklyn Academy of Music for the season's Philharmonic concerts was \$14,900, or \$7,000 more than the largest sum received for reserved seats in any previous season. This amount, of course, is distinct from the regular subscription.

—The production again of "Ernani" will prove of interest to opera-goers. From 1847 to 1867 it belonged to the repertoire of every Italian opera company in this city and has always been a favorite. Of late years it has rarely been revived, although it is one of the best operas of Verdi's first style. Written after "Nabucco," in 1844, it created a furore in Italy. Guasco was the original *Ernani* and Sophie Lowe the original *Elvira*. The best *Elvira* ever heard in this city was Patti, and after her Medori, Carozzi, Lucchi and others. Mazzoleni was unrivaled as the hero and Badiali surpassed all baritones including Maurel and Galassi as the *King*. Dear old Salsini was a superb *Sylva* and Antonucci followed him in popular favor, but the great Marini towered over both. Verdi made a large fortune out of "Ernani." Rossini professed to abominate Verdi's early operas, "Ernani" especially, and used to put cotton in his ears when the military band played selections from them in Bologna. One day he used black cotton and was asked why. "I use black cotton," said the maestro, "because my ears are in mourning."

The Milan Italian Opera Company at the Star Theatre.

"AIDA."

THE performance of Italian opera which the Cambiaggio and Sieni Milan Grand Italian Opera Company gave at the Star Theatre, beginning on Tuesday night of last week, must have been an agreeable surprise to all those who went there with the preconceived idea that anything with such a high-sounding foreign title must of necessity be somewhat of a humbug. So far from being a humbug, we must confess that in many ways the productions were superior to most anything in that line we have heard in New York for many a day.

The company on the first night, when it brought out "Aida," undoubtedly put its best foot forward. The tenor, Signor Francesco Giannini, took the house by storm right at the beginning by his magnificent rendering of the "Celeste Aida," which had to be repeated. His *Rhadames* shows virility and power of voice, and he is a true *tenore robusto*. His acting, however, and stage walk are somewhat clumsy. The *Amonasro* of Signore Tieste Wilmont also was a most excellent representation. This gentleman has not only a very fine baritone voice, but he also sings with taste and accuracy, and his histrionic powers are at a par with his musical endowments. No wonder, therefore, that he shared with Signor Giannini the honors of the evening. The *Ramphis* of Signor Enrico Serbolini was satisfactory, while the *King of Egypt*, sung by Signor C. Bologni, was rather weak. Of the ladies, neither deserves high praise. Signora Virginia Damerini brought to the role of *Aida* a good conception of the part, and her voice, in spite of a pronounced *vibrato* and an occasional wandering from the pitch, is rather pleasing; but Signora Trinidad Mestress, the *Amneris* of the evening, is the sore spot of the company, and for the benefit of the *ensemble* we would have wished her to be on the lovely island from which she derived her first name, instead of at the Star Theatre. Her contralto voice shows neither resonance nor flexibility, and her constant use of the *tremolo* is absolutely distressing. The chorus and orchestra, however, both such eminent factors even in Italian opera, were excellently drilled, and did their best under the steady guiding hand of Sig. Luigi Logheder, who, from all appearances, seems to be a most competent conductor. The chorus, however, was sometimes a little out of tune, and the extra trumpets of the brass band sounded like fish horns. The ballet divertissement, by Mlle. Maria Bonfanti and Signoras Garullo and Laura Rose, was very pleasing; and the former lady, who is an old New York favorite, was most enthusiastically received. All through the opera the stage management was excellent, and the large audience showed no lack of appreciation.

"IL TROVATORE."

On Wednesday night, "Il Trovatore" was given, and as a very heavy rainstorm prevailed all the evening, there was not as large an audience as on the opening night. The cast was as follows:

Conte di Luna.....	Signor Tieste Wilmont
Manrico.....	Signor Francesco Giannini
Leonora.....	Signora Maria Peri
Azuena.....	Signora Trinidad Mestress
Fernando.....	Signor Bologni
Ruis.....	Signor A. Benedetti
Inez.....	Signora Cavallini

Signor Giannini even improved on further hearing, and his *Manrico* created quite a furore. The "Di quella pira," of course, was redemanded. Signor Wilmont fared no worse, and as *Leonora* Signora Maria Peri made her debut with considerable and deserved success. Her voice is, perhaps, not as powerful as the role demands, but it is agreeable and the lady is a thorough artiste, who sings with taste and discretion. Signora Mestress's *Azuena* was highly dramatic in conception, but her voice, as we stated before, is almost unbearable to musical ears.

"RIGOLETTO."

A large and exceedingly enthusiastic audience listened to "Rigoletto" on Friday evening, which was presented with the following cast:

Duke of Mantua.....	Signor Francesco Giannini
Rigoletto, his buffo, father of Gilda.....	Signor Tieste Wilmont
Gilda.....	Signora Maria Peri
Il Conte di Yorikrone.....	Signor Cesare Banchi
Marullo, a bravo.....	Signor Oreste Benedetti
Sparafacile, a bravo.....	Signor Enrico Serbolini
Magdalena, his sister.....	Signora Trinidad Mestress
La Contessa di Ciprano.....	Signor Oavallini
Marta, Gilda's maid.....	Signora Baraldi

The opera was given fairly well throughout. It is not, however, a work of importance, and its popular success results generally from a good interpretation of the well-known quartet and the waltz tempi of most of the solos.

Signor Giannini, the tenor, sang well, yet he would make a better impression were he not catering to the unmusical portion of his audience by dwelling too long upon his high notes.

Signor Wilmont is an excellent artist, who knows how to sing and act to please educated and refined listeners.

Signora Peri did well as *Gilda*; her voice is light, but very agreeable, and she is a conscientious artiste.

The chorus sang more in time than when "Aida" was given.

The company proved, on additional trial, a good one, and extremely well balanced.

"FAUST."

The matinee on Saturday brought "Faust," which never fails to draw, especially with the fairer sex, who were fully represented on the occasion, although the so-called leaders of the fashion, who would disdain to appear at any opera-house but the

Academy of Music or the Metropolitan Opera House, shone by their absence. The performance, on the whole, was a remarkably good one. Signora Damerini pleased us better as *Marguerite* than in her impersonation of *Aida*, and Signor Giannini's *Faust* was simply admirable. Nature has endowed him with all the reserve power necessary to sustain this role, and his voice in the last act sounded as fresh and sonorous as it did at the beginning of the opera. Signor Serbolini, as *Mephistopheles*, represented a very polished devil, but the unsteadiness of his upper notes somewhat marred the otherwise pleasing effect of his singing. Signor Wilmont was an excellent *Valentine*, and the minor roles of *Siebel*, *Marta* and *Wagner* were satisfactorily taken by Signora A. Orlandi, A. Baraldi and Signor Bologni, respectively. The orchestra was good, but the chorus somewhat weak in volume of tone.

"ERNANI."

On Monday evening "Ernani" was put on the boards. The production proved less satisfactory than those of last week; the work of the chorus was not so effective as would be desirable, while the soloists, with the exception of Signor Giannini, did not sing with the spontaneity and force which had characterized their previous efforts. Signor Giannini was in good voice, and presented the role of *Ernani* with earnestness, and to the delight of his auditors. Signor Wilmont, who has proved so excellent a baritone, was not at his best, although his *Carlos* was at times effective. Signor Serbolini had a terrible attack of the tremolo. While the role of *Elvira* is in too dramatic a vein for Signora Peri, the singer's voice in the main showed, however, the sweetness and clearness which characterize it. She did not always, however, strike the key. The conducting was excellent.

"NORMA."

Last evening "Norma" was produced, with this cast:

Pollione.....	Signor Francesco Giannini
Oroveso.....	Signor Enrico Serbolini
Norma.....	Signora Virginia Damerini
Clotilde.....	Signora Cavallini
Adalgisa.....	Signora A. Orlandi
Flavio.....	Signor A. Benedetti

A further notice of the work will be given next week.

To-morrow evening the "Il Guarany" of Gomez will be produced; on Friday evening, "Lucia," and on Saturday evening "Aida."

All in all, the first week's presentations by the Milan Grand Opera Company have proved successful, and this is due in no small measure to the untiring energy of Mr. James Barton Key.

German Liederkranz.

THE German Liederkranz opened the winter season with one of their delightful "Social Evenings" for ladies and gentlemen at their beautiful hall on Saturday, October 25, with an array of talent sufficient to supply two first-class concerts. The male chorus sang various choruses throughout the evening in their usual masterly style, the performances being rendered even more interesting by the fact, that at different times Mr. Theodore Thomas, first conductor; Mr. Edward Heimen-dahl, assistant conductor, and Mr. A. Paur, honorary conductor, wielded the baton. Mr. Heimen-dahl demonstrated the pleasant fact, that he is as fine a violinist as a capable conductor, for his performance of the "Ballade and Polonaise," by Vieuxtemps, was unexceptionable and created much enthusiasm. Miss Emma Juch created a great furore with the cavatina from the "Queen of Saba," by Gounod, and, being encored, sang a charming new song, a composition of Mr. F. Q. Dulcken, the accompanist *par excellence*, who presided at the piano.

The ladies, Miss Kokohl, Helene Brandl and Maria Bartoldi, sang a trio, "Spring Waltz," by L. Moelde, very neatly; and the young pianist, Mr. Edwin Klahre, played Chopin's ballade in G minor, quite acceptably.

Mr. William Junck, a fine tenor of the Court Theatre, Berlin, recently arrived, pleased the audience by his fine singing of the "Romanza" from the "Huguenots."

One of the best successes of the evening was achieved by Mr. Louis Blumenberg, who played a "Romanza," by Sivioli, with splendid effect, and being enthusiastically encored added the "Spinnrad Etude," by Dunkler, to the great delight of the audience.

In the second or humorous portion of the programme Mr. Heinrich Wienskowitz distinguished himself in a series of witty improvisations, his imitations of Hans Von Bülow, Anton Rubinstein and Rafael Joseffy at the piano, literally convulsing the audience with laughter. It was considerably after midnight when the fifteen hundred members of the Liederkranz and their ladies broke up one of the most charming entertainments ever held at Liederkranz Hall.

German Opera at the Metropolitan.

THE initial performance at the Metropolitan Opera House on Monday, November 17, under Dr. Leopold Damrosch, will be "Tannhäuser," which opera has not been given here for nearly six years. Frau Schroeder-Hanfstengl will make her debut as *Elizabeth*. She will be supported in all probability by Fräulein Gutjar. Herr Anton Schott will assume the title role, and Herr Adolf Robinson will sing *Wolfram*. The ballet will be led by Mlle. Zollia, Corman and Torri.

The programme for the first week will be, Monday night, "Tannhäuser;" Wednesday night, "Fidelio;" Friday night, "Les Huguenots;" and Saturday matinee, "Tannhäuser."

The Commercial Advertiser in speaking about these performances, says: "The orchestra will be under the baton of Dr. Damrosch in all probability on the first night. The perfectly

trained musicians of the Symphony Society will perhaps demand that he shall introduce them in opera to a New York audience. After the first night, Herr Reinhard Richter will take his position as leader of the orchestra and will continue so throughout the season."

They may have very fine commercial ideas down town, but they evidently know nothing about music, and before writing such nonsense they ought to have informed themselves on the difference between the conductor and the leader of an orchestra. Of course, Dr. Damrosch will be the conductor of the orchestra throughout the entire season, and Mr. Richter will act in the capacity of *concertmeister* on the first night, as well as on all other occasions.

This season the scene from the stage will perhaps be unparalleled in operatic annals in this city. Looking from the stage the background of Mr. Lathrop's new scheme of decoration seems a dark crimson cloud, filling up the recesses of the boxes and galleries with a rich glow. Seemingly thrown across this background are broad golden bands which are formed by the fronts of the boxes and the railings of the balconies. There will be no color on the faces of the balcony fronts save the uniform tint of gold-paint laid upon the low relief moldings. The proscenium arch will appear almost as a frame of gold.

Signor Nestore Calvano.

SIGNOR NESTORE CALVANO, a portrait of whom appears on the title-page of this issue, is at present one of the professors of singing at the New York Conservatory of Music. He was born in Naples and studied in that city under Signori Stancapianos, Scalse and Fonzo. He came to this country in 1873 and accepted an engagement as a professor at the Stewart Female College in Garden City, L. I. Signor Calvano next received a call from Worcester, Mass., where he remained for three years at the Holy Cross College. He then entered upon his duties at the New York Conservatory of Music.

Signor Calvano is a very capable master of his profession, and, withal is distinguished for refined and pleasing characteristics of manner. The New York Conservatory may well congratulate itself on possessing such an excellent musician and so agreeable a gentleman.

HOME NEWS.

—Henry E. Dixey still continues the centre of attraction, embodied as *Adonis*, at the Bijou Opera House.

—Mr. Jerome Hopkins's "first monster Orpheon evening concert" will be given at Steinway Hall next Saturday evening, November 1.

—The United German Singing Societies of the United States are arranging for a grand festival of song, to commence July 4, 1885, and continue for one week.

—Mr. Frank Lincoln will give a concert and monologue entertainment, assisted by Mrs. Anna Bulkley Hills and other artists, at the Thirty-fourth Street Reformed Church, to-morrow evening.

—The soloists at the first public rehearsal and concert of the Symphony Society will be Herr Josef Staudigl, baritone, of the Metropolitan Opera House Company, and M. Ovide Musin, violinist.

—The New York Chorus Society, under the direction of Theodore Thomas, will produce during next winter the new oratorio by A. C. Mackenzie, composer of "Colomba," entitled the "Rose of Sharon."

—Mr. Theodore Thomas's concert for young people will take place at Steinway Hall on Saturday afternoons this winter, the dates being as follows: December 6, January 17, February 7, February 28, March 21, April 18.

—It will interest every singer and accompanist to read the advertisement of "Wm. Bohrer's Transpositor," which is contained in another part of this journal. We have examined the instrument ourselves, and found it worthy of attention and commendation.

—The "Beggar Student" will be performed in the larger cities of the country by Thompson's Opera Company, after the close of its run at the Casino. Miss Louise Manfred and Mlle. Gaillard will be the prima donna soprano and contralto of the company.

—"The Grand Duchess" will be produced at the Park this evening with this cast: *The Duchess*, Miss Catherine Lewis; *Prince Paul*, Miss Emma Carson; *Wanda*, Miss Fanny Wentworth; *Fritz*, Mr. Haydon Tilla; *Baron Puck*, Mr. W. H. Seymour; *Baron Grog*, Mr. Kirtland Calhoun; *General Baum*, Mr. Louis Nathal.

—At Koster and Bial's on Sunday evening, the large audience was entertained with selections from "The Rose of Auvergne," and life and dash pervaded the singing under the efforts of Miss Louise Lester and of Alexander Bell and Vincent Hogan. Miss Mary Loftus and Mr. J. Dyllen were new accessions to the performers of the evening, and will remain there during the week. Signor Wainratta is still one of the attractions there.

—Mr. H. Clarence Eddy, the eminent Chicago organist, has been giving highly successful organ recitals throughout the West. He played on the 16th inst. at St. Paul's church, Milwaukee, Wis.; on the next day at Rockford, Ill.; on the 21st

inst. at Norwalk, Ohio, and on the 22d at Oberlin College, Oberlin, Ohio. Mr. Eddy is assisted in his concerts by Miss Margaret P. Sperry, soprano, and Mr. William Lewis, violinist, both of Chicago. The programmes are very fine.

—The first chamber music soirée given at the concert hall of the New York College of Music, 103 East Seventieth street, will take place Saturday evening next, the artists being: Messrs. E. Neupert, piano; E. Heimendahl, violin; C. Bayr-höffer, violoncello, and Miss Lizzie Thomas, soprano. The programme will include a trio in G minor for violin, piano and 'cello by Rubinstein and the trio in C minor by Mendelssohn. Miss Thomas will sing Schumann's "Dedication" and Rubinstein's "Good Night."

—St. Paul's M. E. Church choir, of Newark, N. J., will give a grand concert in their church tomorrow evening for the benefit of South Market Street M. E. Church. It will render on this occasion Rossini's "Stabat Mater." St. Paul's choir will have the assistance of Miss Clara Mason, contralto, and Mr. C. Wenham Smith, organist. The "Stabat Mater" will be rendered entire; the finale, "Insempiterna Amen," will not even be shortened, as usual. The second part of the programme will include compositions of Verdi and Wagner.

—"Orpheus and Eurydice" was revived for a week's run, Monday evening, at the Grand Opera House, under the auspices of a large and demonstrative audience. Miss Marie Vanoni was, as hitherto, the wife of *Orpheus*, but the other prominent parts were mostly intrusted to new hands. Mr. Louis De Lange sang the songs of *Jupiter* and Mr. Harry Davenport was the *King* of the lower world. Instead of young Mr. George Boniface, Mr. E. H. Aiken was *Styx*, the affectionate porter in Hades, and Miss Daisy Murdoch was *Cupid*.

—The official announcement of the Italian opera at the Academy states that the season opens on Monday evening, November 10, and the artists promised are Patti, Riccetti, Dotti, Calvelli, Nevada and Scalchi. Two new tenors are announced—Signors Cardinali and Bassetti, and in the names of Signor de Anna and Signor Vaselli we have two new baritones. The repertoire includes "Don Pasquale," "Lakmé," "La Figlia del Reggimento," "Mirella," and "La Gazza Ladra." Not a very imposing array, certainly, especially as Patti will confine herself to the three oldest works. The most significant part of this prospectus, however, is the published list of all the standard operas, with the announcement that selections will be made from their works. This looks as if Mme. Patti intended to repeat the experiment of her first season here under Mr. Abbey, when she converted opera into concert, and gave snatches of the "Trova-tore" and "Faust."

Music in Boston.

BOSTON, October 26.

THE second concert of the Boston Symphony Orchestra, Mr. Gericke conducting, took place last evening at Music Hall. The programme was:

Overture (Anacreon).....Cherubini
"The Dream King and His Love" (song, with orchestra).....Raff
Serenade, No. 2, C major (first time).....Rob. Fuchs
"The Old Song," "Autumnal Gale" (songs with piano).....Grieg
Symphony, A major.....Mendelssohn
The soloist being Miss Ita Welsh. The well-known Cherubini Overture was hailed as an old and always welcome friend. The intonation of the chorus at the beginning was rather shaky, but the rendering on the whole was good, and evinced great spirit on the part of the conductor. The Raff song was a novelty.

Miss Welsh has a pleasing voice, but it is scarcely large enough for Music Hall. Raff's peculiar style did not seem to suit her either, so that the selection for her seemed an unfortunate one. The song, as a composition, is interesting, and contains some fine points, although the effect as a whole is rather monotonous. The Serenade of Fuchs, for stringed instruments alone, was very well played. Why the composer should call it a serenade I do not quite see, because the character of the music is certainly not serenade-like. Take, for instance, the last movement (presto), which is written in tarentella style—what has a tarentella to do in a serenade? The first two parts (allegretto and larghetto) seemed to me the most original, while the last two (allegro and presto) appeared to me rather weak in invention. Grieg's "The Old Song" is pretty, although I did not much fancy "The Autumnal Gale." Neither of them was much appreciated by last night's audience, and I must say that I think they are better suited for a parlor musicale than for a symphony concert. Grieg, however, has written finer songs than either of the above, and it is to be regretted for her own sake that Miss Welsh did not make a better choice. The Mendelssohn Symphony, the last number on the programme, has not been given here for quite a number of years, and was therefore probably new to a large part of the listeners. It is, without doubt, one of the weakest works of Mendelssohn, if we except, perhaps, the last movement. The first theme of the opening allegro is quite trivial, and the second theme still more so, the result being a very uninteresting first movement. In the slow movement (andante con moto), the composer tries to strike a deeper vein of thought, but does not succeed in convincing the hearer that he has been successful, the effect being superficial. The third part is no better, and not until the fourth movement, called "Salterello," begins does one become really interested. The work was well played by the orchestra, although a little more light and shade would have done no harm in the last part, as the strings frequently covered up the woodwind figures entirely. The piano accompaniments were rendered in a very musicianly manner by Mr. Gericke himself,

who again proved at this concert that he is the right person in the right place.

LOUIS MAAS.

Baltimore Correspondence.

BALTIMORE, October 24.

THE season for the divine art has fairly begun; the numerous "music-schools" (some with more teachers than pupils), and equally numerous "conservatories" are in full blast; piano recitals—warm and cold—of length endurable and length unendurable, are the order of the day; literally so, as they disdain the use of the earlier night-hours. It is a subject for speculation whether this is done to make such recitals accessible to a certain kind of audience, or whether it is done to make them inaccessible to another kind. Mr. John Preston gave a piano recital at the very unusual hour of three P. M., at the equally unusual place of Mr. Hazayer's room. He is evidently a fine pianist, but such lengthy programmes as his, though quite select, leave always a final impression of confusion of feeling and of fatigue. The shorter recitals of Professor Faeltens are much more enjoyable, but take place likewise at the inconvenient time we complain of. I missed an organ recital by Mr. Archer last night, on account of indisposition, which I regret all the more as it was interspersed with a good deal of vocal music, chiefly Gregorian, under the auspices of the irrepressible Father Graf, who was ordained a priest. From whom he holds his commission, as "general music director," we failed to discover. He hurls the minor excommunication against instrumental, certainly against orchestral, music in church, but leads occasionally during service with a fiddle (no doubt a consecrated one) in his hand. He knows about music all that can be known, and a good deal more. It is to be hoped that Professor Allen found out last night *what* an organ really is, and not waste time and labor any longer in worn-out preludes and interludes, which he repeats indefinitely in every key into which he knows how to modulate. His excursions from the original key are fortunately not many, nor does he go far away, and, in most cases, he finds his way back somehow or other. He is, however, the man appointed, by the grace of the Peabody "Conservatory," to bring up the rising generation of organists.

HANS SLICK.

Buffalo Correspondence.

BUFFALO, N. Y., October 21.

THE newly organized Philharmonic Society of Buffalo gave its first concert, of a series of weekly concerts, at one of the small halls in Music Hall building last evening. The hall proved too small to accommodate the large audience present, which was entirely composed of members. The programme consisted of the following numbers:

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Quartet, Op. 18, No. 3, in D major. (The third of a set of six quartets dedicated to Prince von Lobkowitz.)

PETER TSCHAIKOWSKY.

(a) Andante Cantabile—Scherzo from Quartet, op. 11.

L. BECHERINI.

(b) Menuett.

JOSEF RHEINBERGER.

Quartet for piano and strings, op. 114, in C major—Allegro, Adagio, Scherzo, Finale (Allegro.)

The string quartet comprises the following gentlemen: Messrs. Dannreuther, Reitz, Schenck and Sauer; Mrs. Dannreuther is the pianiste. Lovers of good music left the hall well satisfied as to having had a fine musical treat.

Mme. Theo and company, under the management of Maurice Grau, will appear at the Court Street Theatre next Wednesday night in "La Fille de Madame Angot."

N. S.

Music in Rochester.

ROCHESTER, October 18.

THE Philharmonic orchestra is being organized to raise the standard of instrumental music in this city. A few years ago the old Philharmonic Society, under the leadership of Prof. Henri Appy, reached a high degree of perfection and gave some enjoyable and successful concerts. It is hoped that the new orchestra will not only equal but will excel the old one. Professor Appy is to take charge. The members are all skillful musicians, many of them having belonged to the old Philharmonics. Under the solid business management of Mr. A. E. Wolf, there can be no doubt of the financial success of the enterprise. At present there are about fifty pieces in the orchestra, and this number will probably be increased. The next rehearsal will take place Monday evening at 7:30 o'clock in Prof. Van Laer's studio. Applications for membership will be considered by Professor Appy.

The directors of the Oratorio Society state that they are ready to call a meeting of the society at any time and work with as much zeal in the future as they have done in the past, provided they can be assured of reasonable encouragement from the public of sufficient support to keep the society from getting into debt. It is hoped that something will be done to keep this praiseworthy society from going out of existence.

Musicians who have been expecting that a want long felt in Rochester of a hall devoted entirely to music would be filled by the completion of the new building on South Clinton street, are disappointed and disgusted by the announcement that a skating rink is to be opened there.

Professor Wilkins is arranging a programme to play next Tuesday at the wedding of a gifted lady musician of this city.

Mrs. E. J. West will in a few days give a song recital in Professor Wilkins's studio.

At the Unitarian Church to-morrow morning Professor Van Laer will play a "romance," which he has newly arranged for the organ.

The chorus choir of the Central church has commenced its fall and winter season.

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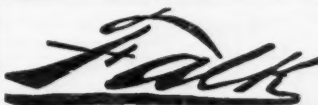
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THE MUSIC TRADE.

THE TARIFF AND PIANOS.

HOW a person who has been observing the development and progress and gradual perfection of the art of piano building in the United States during the past twenty-four years under the operation of the present tariff, can desire any change of the present system or be willing to run the risk which a change implies, we fail to comprehend.

We contend that the superiority of the American pianoforte over all others (a fact not disputed) is due to the protection which our tariff laws have afforded our manufacturers, as, in the first place, it enabled them to secure the very highest grade of workmen; it enabled others to strive toward perfection; in short, it elevated the position and stimulated the ambition of artisans, who found that their labor was being amply and even liberally rewarded, instead of reduced to the minimum of cheap labor.

We also contend that the introduction of the low-grade European pianos twenty years ago (before they even had the improvements they now claim) would have checked our progress, and would, in course of time, have demoralized the American piano manufacturer; that the poor qualities of those instruments, which would have been demonstrated after a few years of usage, would have dealt a death-blow to the piano industry at the very time when it was struggling to become a great industry, as people would have made no distinction, especially before they were educated to the present standard.

We contend that without this protective tariff the country would, by this time, have been flooded with cheap European pianos; and, instead of the many prosperous piano factories now in existence here, representing millions of capital and millions of trade, and employing directly and indirectly a large army of well-paid workmen, we would have a few factories, monopolistic in their tendencies, and no such representative industry as we now have.

In England a reduction of our tariff, during the discussion of the Morrison bill last session, was exultingly looked for; they understood there that all their manufacturers would be benefited; and the following from the *London Telegraph*, appearing at that time, proves it, as that paper said:

A bill to establish in America what the English call free trade has just been defeated in the House by the narrow majority of four. *The measure was of enormous importance for English manufacturers, as it would have enabled them to export goods to the States without the crushing tariff now imposed, and its fate was watched with intense interest by Englishmen. WERE IT PASSED, IT WOULD HAVE BEEN WORTH £100,000,000 PER ANNUM TO BRITISH MANUFACTURERS.*

The piano manufacturers of England and Germany would by this time have become enormously wealthy from the profits of the pianos they would have sold here in the last twenty years, especially during the prosperous years of the war and after the same. They therefore looked toward a tariff reduction last winter as anxiously as did the rest of British manufacturers. For a further elucidation of the subject, we refer to the articles printed elsewhere from a London trade paper.

EUROPEAN PIANOS.

FOR many years the majority of piano manufacturers of England and Germany have been suffering from a general depression of business from which they have only been released by their export trade. If such a state of affairs continues, many of them will find it so unprofitable that the number of manufacturers will be reduced or bankruptcy must ensue. As will be seen in one of the articles below, pianos are made in Germany for \$50, and these cheap instruments, manufactured by pauper labor, with which we cannot, and would not if we could, compete, enable them to export them. The only hope with the European piano manufacturer lies in this country, and every effort is strained to get an opening here, from Bechstein and Blüthner down to \$50 rattle-trap makers.

With a reduction of the tariff the market is open, and we

will then have the pleasure of hearing melody blended with harmony on pianos that the dealer here can sell for \$100 on twenty monthly payments, and yet make a profit, although he would probably be indicted by the Grand Jury for selling such stuff long before the twenty months had passed.

The first broadside we present to our readers is the following editorial from the *London and Provincial Music Trades' Review*:

A MARKET OPEN IN AMERICA.

For some years an attempt was made to keep European pianos out of American markets by the silly fable that pianos made in Europe would not stand the American climate. This plea, frequently repeated, rested on no firmer basis than the bare assertion of those interested in keeping up a gigantic monopoly. The price of pianos in the United States was so high, that if once foreign pianos could obtain a footing they would be found as good and, despite the duty, far cheaper, and would necessarily affect the sale of American pianos. So the story was spread abroad that, although British and German pianos were well suited for Europe, they obligingly fell to pieces on touching American soil. It was, it is true, well known that British pianos are the only goods capable of standing so extreme a climate as British India, and that European pianos had been exported to the United States without any of the terrible results so glibly prophesied. Still the fable was repeated, and for some time we could do little or no trade with America.

Latterly, however, several firms have pluckily pushed their pianos in America. Both Messrs. Bechstein and Messrs. Blüthner have already obtained a very satisfactory business, and the "Apollo" and others are about to follow so excellent an example. Even in musical instruments by British firms, who, it is notorious, are slow in pushing goods abroad, the export trade to the United States last year was nearly tripled. Some interesting extracts from the American papers on this subject are found in another article. The "sure-to-fall-to-pieces" fable is, therefore, played out. THE MUSICAL COURIER, one of the foremost advocates for protection, deems it fit to drop the mask, and thus to speak out straightforwardly:

"How it is possible for anyone interested in the music trade to advocate protection of American industries, and in nearly the same breath extol the virtues of European pianos and advise and suggest their use in this country, is incomprehensible to us! It is either Scylla or Charybdis. One must stand upon the platform of protection, and strenuously demand a high tariff on European pianos, or upon the other platform, which requires the abrogation of all duties (except such as are required for revenue, as you please), and demand an open competition between European and American pianos. All the half-way talk is rank nonsense. There is no use in babbling about protection, and five minutes later puffing Blüthner and other German pianos, and urging their importation. We must either have protection and no European pianos, together with high-priced labor, or free trade with European pianos and a lowering of wages."

This trenchant sub-leader puts the case very fairly. If a higher or a high duty be imposed, monopoly will be safe and the workpeople's wages will be high. But the money for the monopolists and the workpeople will, of course, come out of the pockets of American buyers. And with charming ingenuity it is confessed that if American purchasers most unreasonably object to pay extra money for the protection of home manufactures, the only alternative is "free trade with European pianos and a lowering of wages." It is not pretended that the high quality of American workmanship will be reduced. If the dreaded "competition between European and American pianos" be extended, then the wages must be reduced, but the American purchaser will obtain the selfsame quality of piano for less money.

The English trade will, it is hoped, not allow our German friends to have the whole of the pickings of this newly-awakened trade. The trade should, however, be warned that nothing can be done until after the appointment of duly authorized agents in America. Then a medium-priced model, iron-framed, overstrung, and varnished in the American fashion, would secure a good sale, despite the duty of about a third of the wholesale price of the instrument.

Our article, quoted above, was a reply to a silly remark in an American music trade paper, in which protection was advocated and Blüthner pianos suggested to purchasers in the same strain. But we stand by every remark we made. We say again, that "we must have protection and no European pianos with high-priced labor or free trade with European pianos and a lowering of wages." We did not speak of the *quality* of European pianos at all. We know that in competing with them here we would be obliged to reduce the price of labor, and with that the employment of the skilled laborer who could not afford to work for European pauper labor prices. The consequence would be a more cheaply constructed piano, in fact, a piano like the cheap European piano, and that is the kind of an instrument we do not care to have introduced here.

Our contemporary sees therefore that it is "pretended that the high quality of American workmanship will be reduced."

We also maintain that the great mass of European pianos—those made by others than the few celebrated makers—cannot endure our climate, and we point to contemporary history to prove that.

The Blüthner pianos on sale here are handsome and salable pianos, constructed with care and under the supervision of intelligent piano builders. The quality of the tone is excellent, the touch satisfactory, although the volume of tone is not comparable with that produced in our pianos. Yet, we predict, here and now, that the average wear and tear to which pianos in this country are subjected, the system of heating adopted in our houses, together with the climatic influence, will destroy the value of these pianos in a few years and make them useless for all practical purposes. It must be remembered that we are speaking now of one of the highest-grade pianos made in Germany. As to the lower grade of English and German pianos, there is no argument necessary. They have told the story themselves—even those with iron frame and overstrung, which our worthy London contemporary innocently recommends.

(*Stolto voce*—Who ever dreams of making a piano here without the iron frame? And yet they talk of *their* pianos enduring here!)

But something still more pleasant is coming. The same number of the London paper (October 15) contains a letter from Germany, which is an actual indorsement of everything we have said on this interesting subject. After speaking of the accumulated stock in the factories in Germany, the writer, who was in Berlin, says:

It is necessary to get rid of this stock. Spain has been tried, and so far with results which, though small, are encouraging. But Germany has ideas far beyond so poor a country as Spain. The articles you have from time to time printed concerning the state of trade in America, the high prices which rule there, and the prejudice which exists, or was supposed to exist, against European pianos, have been read both in the original and through the medium of translations into German. The Germans are now a progressive and, above all, a thorough people in business matters. The adventurous spirit which has led Germans for the first time to colonize has also led them to seek fresh markets for their goods.

You are aware of the steps taken to open up business with the United States. It was seen that no chance occurred of doing business save by direct representation. It was necessary, in the first place, to break down the prejudice against European instruments, which, initiated with very pardonable business tact by high-priced American makers, had been fostered by American newspapers, which received a large portion of their revenue from trade advertisements. The seed was sown by judicious advertising in your own paper and in the *Zeitschrift für Instrumentenbau*, both of which circulate largely among the trade in the United States. These advertisements brought many inquiries from America. Then either agents were appointed in the United States or representatives who knew the country were sent over. Advertisements were inserted along with the announcements of American pianos in the leading American trade papers, and the prejudice seems to be shattered, if not entirely broken down. At any rate, several of our manufacturers are now doing a very fair trade with the United States, and that trade is rapidly increasing. The duty is high, but even plus the duty we can sell good pianos for less than American pianos of a similar class are sold at. Our materials are the same or as good, and we have the great advantage of cheaper workmanship. What the ultimate result will be time alone can tell. But it will be surprising if the better class of German pianos do not command a fair trade across the Atlantic.

The worst thing that could happen to the German trade would be a wholesale export of inferior German workmanship to the United States. The duty is an *ad valorem* one, and if a quantity of 200 mark or \$50 rubbish were sent over, the Americans would believe all they have been told about the inferior quality of European workmanship. It is not unlikely that the German Government may be memorialized upon this subject. But great as is the desire of Prince Bismarck to extend the legitimate German trade abroad, it is difficult to see what steps he can take to stop the export of shoddy. A German pianoforte "committee of taste" is not yet within the range of practical politics.

Just as we have said. *It is necessary to get rid of the stock, a fact due to depression, as the writer says in an earlier part of his letter. "We have great advantage in cheaper workmanship,"* exactly as THE MUSICAL COURIER says. "If the \$50 rubbish were sent over, the Americans would believe all they have been told about the inferior quality of European workmanship." Again our words.

And then follows the, to us, preposterous idea of memorializing Prince Bismarck to prevent the export of rubbish. Prince Bismarck may be next to Almighty, yet he never could prevent that in the piano line.

The chief reason why we need a high tariff is to protect us from this low-grade European piano, made at the expense chiefly of the degraded workman. Let the Bechsteins and the Blüthners send their pianos; they are welcome, and if they prove durable here, they will find a market; but we do not believe they will.

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THE TRADE LOUNGER.

POLITICAL economy is made a considerable factor in the discussions of the present presidential campaign, and questions pertaining to free trade, protection, revenue, wages, capital and matters affecting the industrial development of the nation, are vigorously debated in the offices and factories of the piano and organ trade. Politics is not a judicious subject to be handled in a journal like this, but as this is the last issue of *THE MUSICAL COURIER* before election day, I may as well state how some of the gentlemen in the trade stand upon the economical question paramount to-day.

I find that there are very few absolute, radical free-traders; most of those whose tendency is in that direction favor such a reform of our tariff as will prevent the Treasury from accumulating a large surplus. Among these I find Mr. Patrick H. Powers, of the Emerson Piano Company; also Mr. Henry F. Miller, I should say, signifies the above to be his views, when he speaks of free trade in contradistinction to the absolute abolishment of the tariff or a tariff for revenue only. I should classify Mr. Alfred Dolge in that same category. Mr. Thomas Scanlan, of the New England Piano Company, and Mr. Geo. T. McLaughlin, of the New England Organ Company, I rank among the followers of this theory, also Karl Fink.

Solmer & Co. also have a tendency in the same direction, Mr. Reichman and Mr. Fahr, who are with Solmer & Co., being pronounced in their views. Mr. Alexander M. Davis, of the Boston Estey house, and Mr. John McLaughlin, of the Smith American Organ Company, Boston, both rank among the qualified free-traders as I have defined above. Augustus Baus is a

radical free trader, one among the few who believes we should have free trade all around on principle.

Now, that class of thinkers who believe in our present tariff and its retention (with slight modifications, according to conditions and circumstances) are, for brevity's sake, called protectionists. Among these protectionists in the piano trade, I have found none who is controlled in his views by the fear of the introduction in this country of the European pianos made under the auspices of cheap labor. The opinion that prevails in the trade is very definite and to the effect that if the European piano could endure in our climate, and if it were comparable to the American instruments, it would have been sold here generally during the past, as the present duty does not constitute a restriction. The protectionists in the trade simply adhere to a high tariff on principles of political economy which dictate protection to American industry.

Among these I find, for instance, Mr. C. C. Briggs, Jr., of C. C. Briggs & Co., Boston, Mr. W. H. Alfring and Mr. T. Leeds Waters, of Horace Waters & Co.; Mr. White, of the same firm is, I believe, a free-trader. The whole firm of Wessell, Nickel & Gross, also the Strauch Brothers and Mr. Paul Gmelin, of Behr Brothers & Co., come under the head of protectionists. So do Mr. James Cumston, of Hallett & Cumston, and E. H. McEwen and Billings & Richmond. Mr. Emil Gabler and Mr. Wiegand believe in protection, also Mr. Geo. Nembach, Mr. C. D. Pease and Mr. Geo. Bothner.

Henry Behning, Sr., and Henry Behning, Jr., believe in protection and so does the retail manager, Mr. Kochman, but I don't think that Mr. P. H. Guilford with Hallett & Davis Company does, while Arthur Woodward, of Woodward & Brown, adheres to that doctrine, and if I am not mistaken, so does Mr. Handel Pond, of the Ivers & Pond Piano Company and Mr. Geo. M. Guild, of Guild, Church & Co. In fact, it seems that the preponderance in the tariff issue, is in favor of protection. Of course, I refer to the piano trade chiefly.

Politics has interfered seriously with the sale of musical instruments, especially during the past four weeks, which have been exceedingly dull, orders from the large trade centres having been scarce and the retail trade generally quiet. This has, however, always been the case during Presidential years and represents the idea of caution with the merchant. It should consequently not be inferred that the present depression is due to any special causes outside of the one mentioned above.

In consequence of this, many—yes, in some cases, too many—dealers have been requiring renewals of their paper. While it is expected that now and then a dealer is apt to be short of funds to meet his notes, I think it becomes a positive evil when a practice is made of this renewal business. From what I

heard from several large manufactures, a stop will be made of what is becoming, a real nuisance. There are some dealers, who after buying on four months—a long credit—have the effrontery to ask for a renewal, after four months, of four months longer.

A neat case was related to me a few days ago. A dealer in the West bought pianos in New York in February on four months' time. The notes were expected, but never came, although frequently asked for. At last the four months passed and the New York firm expected payment of the money, but the Western dealer insisted that he would pay only with a four months' note, and consequently sent a four months' note, dated in June. This note was due in October, only a few days ago, and a letter arrived on the date of its maturity inclosing a renewal, as times were dull, collections hard, &c., &c., and a statement added, asking the firm not to charge interest.

Trifling of such kind should be stopped at once, and the request should have been treated as a huge joke, with which it can be compared. A mutual arrangement should be effected by houses in the trade cutting dealers entirely off who are making a practice of this renewal nuisance. I hear the complaint from so many manufacturers that I know the magnitude of the evil, and it is so easily remedied that I am surprised it has not been done years ago. One firm received three requests for renewals in one mail on Friday last, and the firm admitted to me that they see no way of stopping it without combined action. Pianos and organs have been shipped to this class of dealers, settlement for which in the absolute receipt of the cash has been dragged beyond a year, and there are instruments in the hands of certain dealers now the money for which will not be in the hands of the manufacturer in one year from now. Why, bankruptcy is better than this renewal nuisance, for then the manufacturer would know how he is situated with the dealer and could make arrangements accordingly, whereas now he cannot depend upon the payment even of the renewed notes.

In addition to all this, the carrying of these renewal dealers is an absolute and a crying wrong toward the dealer who pays promptly. He is virtually fighting against serious odds in his struggle to compete with a dealer who can give any credit and any kind of accommodation to a customer, as he can renew when a note comes due, while the other, the prompt-paying one, will not damage his credit in asking for a renewal, but will move heaven and earth in order to meet his payments. I tell you, gentlemen of the trade, if you care to stop this evil, organize and come to some distinct understanding, and in a short time you will all have better-looking note-books and bank-books. I do not think it a bad plan to publish the names of the renewal dealers.

Cross & Ambuhl, of Chicago, I hear are doing much better than was expected by them, and so are the Haines & Whitney

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This Transpositor, invented by Mr. WM. BOHRER, is an attachment to the pianoforte, which enables the performer to transpose a composition from its published copy into any key desired. It consists of an ordinary movable key-board, sliding upon a light frame. When needed it is simply placed over the key-board of the pianoforte, and is removed from it again by simply lifting it off; not a single screw nor any alteration of the pianoforte whatsoever being required. The Transpositor is of a most elegant and durable form, none but first-class material being used in its construction. It will be found to be a most important and useful auxiliary to every pianoforte, and will be of the greatest practical value to all who are engaged in the art of singing. Price, including box, \$85. On exhibition at STEINWAY & SONS, E. 14th St., EDWARD SCHUBERT & CO., No. 23 Union Square.

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THEO. HINTERMANN,

744 Broadway, New York,

Importer of Musical Instruments.

SPECIALITY: SWISS MUSICAL BOXES.

Company. The former have made the Decker & Son the leading piano, and the Haines & Whitney have sold exactly five times as many Haines pianos as during the same interval of time before the change. I also understand that the sales of the Chickering pianos is beyond the expectations of the W. W. Kimball Company, and that the order has been increased.

In making a piano a "leader," and in identifying himself thoroughly with it, a dealer can always do better than in selling eight or more kinds. The "Hardman" case is in point. Neither Dutton & Co., nor Mellor, Hoene & Henricks, of Pittsburgh, nor Mueller, of Council Bluffs, Ia., nor Chatterton, of Springfield, Ill., nor White, Smith & Co., of Boston, would ever have done the trade in "Hardman" pianos which they have actually done, and are doing, had they not selected it as a "leader." Twitchell, of Chicago, I see is doing the same thing with the "Briggs" piano.

During a few weeks past Mr. O. L. Fox, of the Chicago *Indicator*, has been in New York and Boston getting acquainted and making friends. He has secured additional patronage for his paper, and will, no doubt, benefit the firms who are using the *Indicator*. The proper use of a trade journal is always beneficial to the firms who understand how to present their wares properly in the columns of a paper, and substantiate what they say in their advertisements with the goods they make or handle. If the proper papers are heartily supported by the trade, they will assist in reflecting the condition and opinions of that trade and become the choicest mediums of communication between manufacturer and dealer. Mr. Fox will probably return within a week, and I expect to see the effects of prosperity in the coming numbers of the *Indicator*.

I found the following in the Boston *Sunday Globe*:
"Both the Mason & Hamlin organs and pianos excel chiefly in that which is the chief excellence in any musical instrument, quality of tone. Other things, though important, are much less so than this. An instrument with unmusical tones cannot be a good musical instrument. Yet all are not good judges of such a matter. An inferior quality of tone will often please the uncultivated ear best, at first; though time and use will reveal the superiority of really good tone. Hence in selecting an organ it is safer to choose one from a maker whose reputation is thoroughly established, and whose productions are acknowledged to have superlative excellence, especially in this chief thing."

Swick & Co.'s Lying Circular.

DOWN in Paterson, N. J., a man by the name of Swick has been doing a kind of a combination organ and piano wholesale and retail business. The name has lately been changed to Swick & Co. Swick & Co. work what is now facetiously called "the circular racket." This consists in flooding as much of the country as the firm's finances will allow with circulars that contain all kinds of misrepresentations.

Should any person be induced to buy an article under the false impressions conveyed by the circulars, no redress is possible. There is no property to attach, and a lawsuit costs time and money. Therefore the "circular racket" has always proved temporarily successful.

The circular before us, used by Swick & Co., opens with the following broadside:

"ESTABLISHED 1870.

SWICK & CO.,

Manufacturers of first-class Square and Upright Pianofortes,
Paterson, N. J.

Factory: 553 West Thirtieth Street."

Now, let us analyze this. In the first place, Swick & Co. were not established in 1870. Then, there is no piano manufactory of Swick & Co. in Paterson, N. J.; there is no 553 West Thirtieth street, in that city. Of course, this latter address refers to New York; but New York is not printed on the circular. Four positive, incontrovertible falsehoods are contained in the above statement of Swick & Co.

But something more delicate in sentiment and more refined in expression follows the opening statement, which is comparatively commonplace compared with the following, which we reproduce in the choicest vernacular of the Messrs. Swick & Co.:

SPECIAL ANNOUNCEMENT TO THE TRADE.

STRICTLY CONFIDENTIAL.

To the Dealers and Trade:

GENTLEMEN—For the next 30 day while trade is dull and in order to keep our men at work, we will make a special offer on 3 of our leading styles of Pianos, as per prices given on this circular, and these prices means cash to accompany each order, in no case will we except notes or give time at these prices. To dealers who have never handled our Pianos, we will say, in case you wish to order one or more of our Pianos, we will ship on these conditions: You pay \$5 with the order on each Piano you order, and then we will ship the Piano at once in care of your Freight Agent, the balance to be collected at the Freight House, we will allow you the privilege to examine the piano before you pay your money, and to prove to you that we make a Piano second to none, (if you will give us Bank Security) we will allow you to take our Piano from the Freight House and test and compare it aside the "Weber," Decker Bros. and such makers, we claim there is not a better Piano built than ours, we care not who the maker is. Better selected material can't be bought than we use, and better Skilled Workmen employed than we employ. Our Pianos are strong and durable, noted for their Fine Tone and Action, Solid Construction, Fine Finish and long standing in tune. We have sold our Pianos to over 200 dealers, and will furnish the names of them all to any dealer writing for them. We warrant our Pianos for 7 years and from Cash buying dealers solicit your orders.

Thanks for past favors, we beg to remain,
Yours, Very Respectfully,

SWICK & CO.

This is one of those "strictly confidential" thirty day offers without date. A misrepresentation from the start.

Well, the Messrs. Swick & Co. then describe in elaborate language the two uprights and the square pianos they manufacture (?).

Their style A is $7\frac{1}{2}$ octave, has a "Full Iron Frame," of course a "Patent Action," a "Double Overstrung Bass" and as the firm says: "Three string trebles" (something unprecedented in pianos). "Rosewood Case" (exactly like case, they say), "with tone full, pure and Even Scale and Action that responds to the different demands of the player." Swick & Co. say that the regular catalogue price is \$650, wholesale price for the present thirty

days, \$135 cash. The style B has a much finer case, &c., &c., and costs \$150 cash.

"We have dealers," say Swick & Co., "who are getting \$350 for our Style B upright right along, it is a Fine Piano in every respect."

However, the \$900 Square Grand "Swick" piano, "as fine as any of the so-called \$1,000 piano in the market," must be a remarkable instrument. It must not be forgotten that this has an "elegant New Style Full Iron Frame (with our name cast in the plate)," say the Swicks. The name in the plate increases the power and adds to the vibratory effects, lubricating, as it were, the tone. "The front of the piano is all inlaid in Pearl, Roses and Vines, something elegant."

Then Swick & Co. say to the dealer:

"You can sell this piano on sight and hearing for \$500, we will sell this Piano, Box and Shipped, for \$200, without Pearl Board \$210 cash. . . . Don't pay a fancy price for a fancy name. . . . First booked, first served."

Yours Respectfully,

SWICK & CO., Paterson, N. J.

"Fine stools \$12.00 per doz."

Notwithstanding that all this is on its face ridiculous and ludicrous, there are people and among them dealers, who buy pianos on the strength of such a circular. The Swick system is a continuation of the Beatty system and will end as ignominiously as that did, although in the meanwhile innocent purchasers will suffer and the piano trade damaged. THE MUSICAL COURIER will see to Messrs. Swick & Co. as it formerly saw to the Hon. Daniel F. Beatty. The factory advertised on the Swick circular (No. 553 West Thirtieth street) is that of Messrs. Weser Brothers, but we are not prepared to say whether that firm knows about the Swick circular.

Trade Notes.

—Simpson & Co. pianos have recently been shipped to Paling & Co., Australia.

—The varnish question has become a rather interesting one among the Boston manufacturers.

—The Hallet & Davis Company have not stopped work one day in 1884, except Sundays and legal holidays.

—Ford's extended sub-bass, a remarkable attachment to organs and a very valuable one, can be found only in the organs of C. B. Hunt & Co., manufacturers of the Bay State organ.

—We extract the following from a letter from Vermont in reference to Wilcox & White's "Symphony" organ: "Our organ is pronounced by all the leading organ men and organists in town the very best reed organ they ever heard."

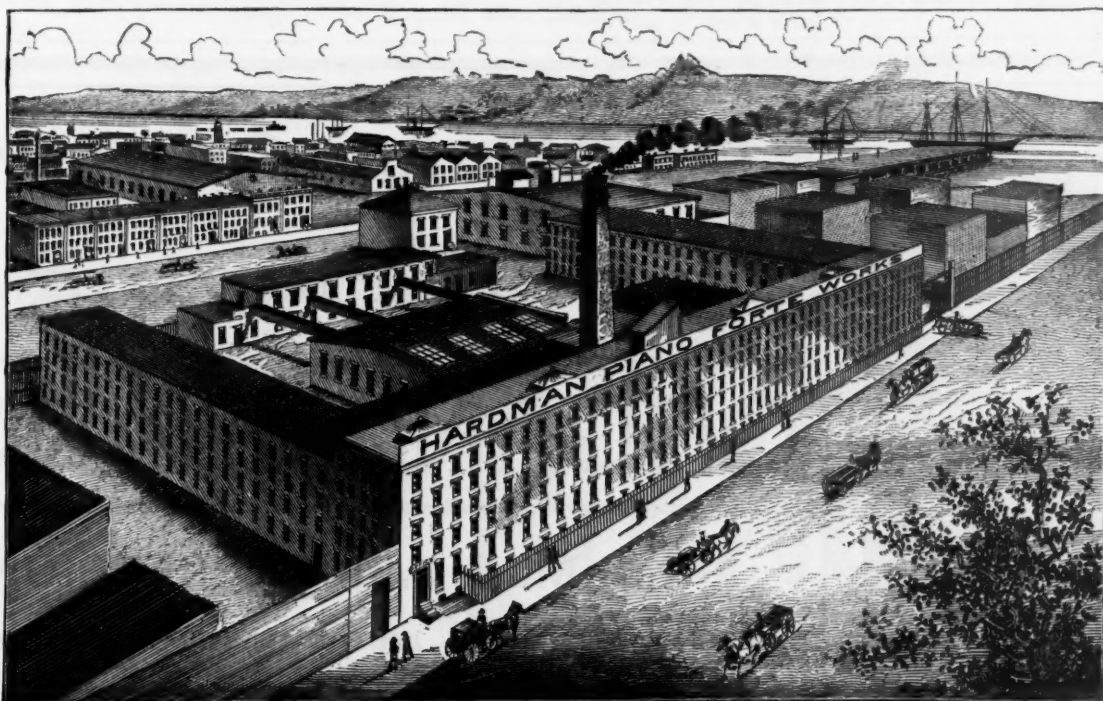
—Dr. Henry Ness, formerly treasurer of the Weaver Organ and Piano Company, York, Pa., has sold out his interest. The company now consists of J. O. Weaver, president; John W. Shetter, treasurer; M. B. Gibson, secretary.

—In the Engel & Schaff Brothers' (Chicago, Ill.) dispute, which resulted in a dissolution of the firm, it seemed to be the purpose of the Schaff Brothers to freeze Engel out. Whether they will succeed or not we cannot yet say.

—C. W. Pattison, formerly with C. D. Pease & Co., manages the piano wareroom of his father, G. Pattison, at Kalamazoo, Mich. The "Steck" piano is the leader. C. W. Pattison was up for contempt of court at Kalamazoo last week as he refused to obey an injunction order. He had agreed with Delos Phillips not to sell pianos in that city. Mr. Pattison paid his fine, but cannot sell pianos in Kalamazoo.

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—C. Drumbeller & Co. is the name of a new firm in Harrisburg, Pa.

—A. C. Cole, of Geneva, N. Y., writes that he believes in the Baus piano.

—W. C. Burgess, Auburn, N. Y., has taken the agency of the Baus piano.

—Angelroth & List is the name of a new piano firm in St. Paul, Minn.

—J. R. Elliott, of Minneapolis, Minn., has closed out his piano business entirely.

—Prof. Wm. Boehm, of Albany, N. Y., has made the Baus piano the "leader."

—W. J. Lasher, of Rome, N. Y., is doing nearly all the piano and organ trade done in that city.

—T. E. Comba, formerly in the piano business in Hudson, N. Y., has left for parts unknown.

—C. H. Utley, of Buffalo, N. Y., is reported to have had bad luck in oil. We hope the report is not true.

—F. Brehm, of Erie, Pa., has gone out of the piano business, and will handle only sheet-music in the future.

—A. Squires, of Cincinnati, Ohio, is selling out his stock of pianos and will hereafter deal only in band instruments and band music.

—F. W. Baumer is the successor of Wilson & Baumer, Wheeling, W. Va. Mrs. Wilson is out of pianos and has opened a bookstore.

—J. H. W. Cadby & Son have closed their Amsterdam (N. Y.) branch, confining themselves entirely to their Hudson and Kingston stores.

—Wiethan Brothers, of Poughkeepsie, N. Y., are about closing out their manufacturing to devote themselves entirely to the sale of pianos and organs.

—A new firm has been started in Toledo, Ohio, under the firm-name of McDonald & McGregor. The new house handles the Henry F. Miller and the Chase pianos.

—It is rumored that the estate of R. D. Bullock, Jackson, Mich., and other cities in that State, is about to be wound up. This is one of the largest houses in the State.

—The business of the late Otto T. D. Friedrich, Grand Rapids, Mich., will be continued by his brother Julius Friedrich; \$10,000 life insurance was left to the latter by the deceased.

—R. E. Letton, in the piano business in Quincy, Ill., says he does not care for his business any longer, as he has patented a piano action, out of which he expects to make millions.

—Huyett Brothers, St. Joseph, Mo., may change the style of their business. Competition has made profits so small in that section that there is no great encouragement for piano and organ dealers.

—C. Baecher is the name of a new dealer in Buffalo, N. Y. He keeps a lager-beer saloon in the front part of the store and pianos in the rear room. Mr. Baecher was formerly in the Kurtzman factory and has capital.

—Mr. C. C. Briggs, Jr., returned last week from his Western trip, which lasted over a month. He found the reputation of the "Briggs" piano well established and its excellent qualities, to which its success is due, fully acknowledged by every firm that has been handling it. C. C. Briggs & Co. use only first-class material, the action the very best that can be made, and the system of manufacture based upon a thorough knowledge of the construction of pianos. The "Briggs" piano is becoming more popular in the trade every day.

—Mr. Augustus Baus returned from his trip on which he started September 8. He was gone altogether seven weeks and established business connections that will prove invaluable to his firm. The Baus piano has secured a positive and enviable position in many leading cities of the West and Northwest, some of the most prominent firms representing and pushing it.

—It may as well be definitely stated that all the rumors to the effect that Colonel Moore, formerly of the Emerson Piano Company, and Mr. Geo. W. Carter are to engage in business together, are groundless. Mr. Carter has made a permanent arrangement with Vose & Sons.

—Mr. J. H. Kurzenknebe, of J. H. Kurzenknebe & Sons, Harrisburg, Pa., will celebrate his silver wedding November 13. He is married, of course—twenty-five years; result, fourteen children—twelve living.

—The new double-bank organ of the New England Organ Company, which we described a few weeks ago, is attracting great attention. Musicians are all charmed with its tone, touch and solo effects.

—W. C. Compton, who acts as agent for John Noble and W. W. Trevor, at Lockport, N. Y., is about to be retired from his position. Thomas Hall & Co. are doing the largest trade in Lockport.

—The "Knabe" headquarters in Boston, under the management of E. W. Tyler, will be removed to 178 Tremont street, next week. There will then be ten piano warerooms within two blocks.

—The illustration of the separable upright piano, a cut of which can be seen in the new catalogue of C. C. Briggs & Co., Boston, gives a concise explanation of this practical arrangement.

—J. C. Soward, of Dayton, Ohio, has given up his store and moved his stock to the warerooms of J. D. Dubois. They have not formed a copartnership, but will work conjointly.

—John J. Gorres, formerly the Steinway agent at Rochester, N. Y., who has been out of business some years ago, has gone into the piano business again in that city.

—Olaf Olson, of Burlington, Ia., has formed a copartnership with A. Lomax. The firm will be known as Olson & Lomax. They handle Kimball's goods exclusively.

—Behr Brothers & Co.'s retail warerooms at No. 15 East Fourteenth street, will be opened on November 1. They will be handsomely fitted up.

—Currier & McChesney, of Detroit, Mich., who failed last year for about \$8,000, will not pay five cents on the dollar.

—The firm of G. L. Burgess & Son, Sterling, Ill., is dissolved. So have Hanna & Bodine, Lima, Ohio.

—J. W. White is the name of a new firm in Wheeling, W. Va. He sells the Henry F. Miller piano.

—J. W. Ruggles, formerly in the piano trade in Burlington, Ia., has left for parts unknown.

—A large trade with Hallett & Davis pianos is done by Grubbs & Early, Columbus, Ohio.

—Mrs. P. A. Follett recently started business in pianos and organs in Sandusky, Ohio.

—D. E. Child, of Dayton, Ohio, is going out of business. His stock is offered for sale.

Keokuk (Ia.) Trade.

—A new piano and organ dealer has opened in Keokuk, Ia., named J. S. Moore, Jr. M. A. Sheetz & Son have gone out of business and out of town, leaving several anxious creditors in the rear.

—Calvin Hornaday has gone out of the piano business, and confines himself entirely to jewelry.

—The Keokuk Music Company has given up its piano business and will hereafter sell sheet music only.

—The only large firm left now is Ayres Brothers, and Mr. Moore, Jr., has excellent prospects.

Trade in Vienna.

[SPECIAL CORRESPONDENCE OF THE MUSICAL COURIER.]

VIENNA, October 8, 1884.

SURPRISING as it may be, it is absolutely true that but two houses in this great musical metropolis can or do lay any claims whatever to carrying on an actual business in the sphere of music publishing. The first and most important of these two oases in a vast desert is the establishment of Albert J. Gutmann. I say most important, because Mr. Gutmann stands alone as a man of serious and great aims—a man of activity and enterprise, a man of achievements—achievements in the cause of publishing a high grade of music, of which he may feel proud. To give you an idea of what he is doing in this field, I will mention a few of many similar works that have recently been issued from his press and which I had the pleasure of examining at Mr. Gutmann's "Hofmusicalien-Handlung" in the arcades of the Hofopernhaus. My attention was first riveted to Frederic H. Cowen's Scandinavian Symphony, which has lately created such a ripple and which has been given by our Philharmonic Society (Richter) no less than three times, and indorsed by Hanslick, Hueffer, Speidel, Dr. Theo. Helm and other great critics. A grand opera, "Agnes Bernau," by Mottl; another, "Antonius and Cleopatra," by Wittgenstein, were works that it must have cost a small fortune to produce. The former created a *furor* when it was brought out in Weimar not long ago; the latter has been accepted and is in preparation at the Vienna, Hamburg and Schwerin opera-houses. Other pretentious works were a symphony by Olsen; quintet, by Bruckner; violin concerto, Brüll; Hungarian suite, Fuchs; concert overture for orchestra, Reinhold; numerous Bach orchestrations, by Josef Helmesberger, &c. Of the many piano works that were shown me, I was particularly pleased with a set of highly-effective "Polkas de Concert" by Alfred Grünfeld, some four-hand arrangements of Bach, violin sonatas by Bachrich, "Tanzweisen," by Hugo Reinhold, and several charming little pieces by Frank H. Cowen, of which the "Blumen Gavotte" is particularly clever and musical. Mr. Gutmann reports trade as fair, and thereby he goes the rest of them one better. Haslinger I found quite despondent, and C. A. Spina, just about cheerful. This firm constitutes my second oasis. Spina makes a specialty of publishing operettas. There is a sprinkling of salon-music for piano, but the bulk of his business consists in the publishing of all that Strauss, Mil-löcker and Genée care to supply him with. The present proprietor of the house of Spina is Aug. Cranz, of Hamburg; the local manager Albert Jungmann. Haslingers, in Vienna, and Schlesinger's establishment, in Berlin, are owned by Rob. Lienau, of the latter city. No publishing, whatever, is done by this firm at present in Vienna.

Wetzler, on the Opern-Ring, has a piece published occasionally, but can hardly be counted as a bona-fide music publisher. About the piano-manufacturing industry here, I shall speak in a future letter.

H. W.



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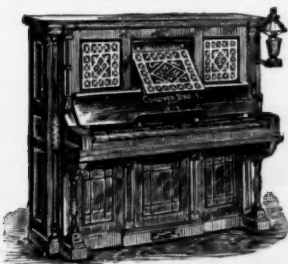
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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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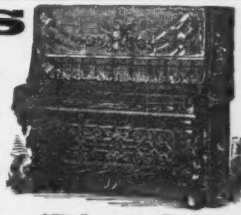
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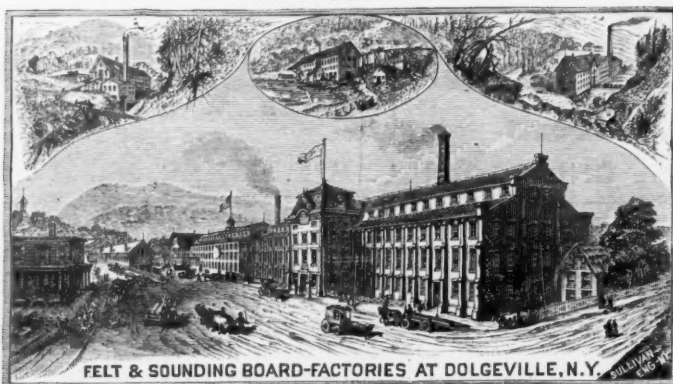
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